MAY/JUN 1985

STEREO WORLD

★ Suppressed Wheatstone Drawings ★ High Places

NATIONAL STEREOSCOPIC ASSOCIATION

VERY SPECIAL THANKS!

Once again it is that happy time of year when I have the pleasure of thanking all the members who have generously donated to NSA, above and beyond the minimum of their dues. It was a pleasure writing to "old friends" who have donated each year since the program was instituted, and "new friends" who gave this year for the first time. To all of you, new and old, a heartfelt thank you from the volunteer staff of NSA!

As always, a fraction of this money goes for our operating expenses, to produce a bigger and better *STEREO WORLD* than our regular dues would permit; to pay for the operation of the Holmes Reference Library; and to help support our regional activities.

But this year, a new program has been instituted: some of the funds are earmarked to support research in all phases of stereo, both vintage and contemporary. Our goal is to provide assistance especially to those who are writing articles for the magazine, and thus encourage an even higher level of excellence. An awards committee, chaired by Peter Palmquist, is already in the process of awarding these funds, and potential authors needing help are encouraged to contact him.

All of you public-spirited people can take pride for being part of this very meritorious program, and we will keep you informed as to its progress. Again, thank you all, and next year let's make the participation even greater, and increase the benefits!

Tex Treadwell
President,
National Stereoscopic Association

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STEREO WORLD

VOL. 12, NO. 2 MAY/JUN. 1985

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INTERNATIONAL STEREOSCOPIC UNION

NOTE:

Part III of the series on photographer J.J. Reilly has been postponed due to academic and other scheduling conflicts faced by the authors.

COVER:
Keystone No. V23241, *"On the Bustling Levee, St. Louis, Where the Products of the Mississippi Valley are Distributed." From the NSA convention feature in this issue, "St. Louis Then and Now" by Stephen Best.*

Editor's View

THE WHEATSTONE CONSPIRACY—YOU READ IT HERE FIRST!

You might have noticed that the work of STEREO WORLD contributor Jim Middleton has been absent from these pages for some time, but only now can the reason be revealed. Risking ridicule, prosecution or worse, our special investigative reporter has spent the past year and a half researching every lead in the fascinating case of some long suppressed drawings by the inventor of the first stereoscope, Charles Wheatstone.

The intrigues and sacrifices involved in prying details of this story from official files and nervous informants should make us all the more grateful to Mr. Middleton for providing STEREO WORLD with this major science journalism scoop. Despite the chance that publishing these drawings could get the NSA in trouble with the NSA (National Security Agency) we concluded that our reader's right to know these vital elements of stereo history took precedence over all other considerations.

So sensitive was the material and the process of obtaining it that not even the STEREO WORLD staff was aware of Jim Middleton's project until the finished article arrived just in time for this issue, hand delivered on a Monday morning in early April . . .

I.R. 3-D in POP. PHOTO.

The stereo infrared photography of STEREO WORLD contributor Steven Schwartzman is featured in Norman Schreiber's "Pop Photo Snapshots" column in the May 1985 issue of POPULAR PHOTOGRAPHY. The column covers Steven's background in math teaching and some of the philosophy behind his combination of stereography with black & white infrared film. (See S.W. May/June 1983, p. 9-11.)

Also mentioned are his gallery exhibits and his three stereo infrared books. One full stereo pair is reproduced—and it's one that should be familiar to STEREO WORLD readers. After admitting, "It seems that magazines are reluctant to give much space to 3-D photos . . ." Mr. Schreiber then includes in his column the stereograph that appeared on the *cover* of STEREO WORLD for May/June '83. (He was thinking, of course, of mainstream mass-circulation magazines but for some of us there's still a bit of irony there somewhere.)

—John Dennis

Expo '85—Tsukuba, Japan

3-D films continue to thrive at yet another World's Fair. The latest: The Tsukuba World's Fair in Japan. The exposition opened March 17 and runs until September 16. Over 20 million visitors are expected to the 250 acre site. Five of the many domestic and business group pavilions are featuring 3-D presentations.

The Japan Iron and Steel Federation Pavilion is showcasing a 70mm 3-D film screened by a projection system developed by Stereo Vision of the U.S. The film is being shown in a circular revolving theater which accommodates 400 visitors. The screen measures 20 m x 10 m (65½ ' x 32½ ').

The impressive Sumitomo Pavilion's 3-D Fantasium is showing a 70mm 3-D Stereo Space System film on a 18 m x 8.5 m (59 ' x 27½ ') screen. Even the building's structure plays tricks with your eyes. The front side has been given a special slickenside finish, on part of which is fitted a stereoscopic frame that gives viewers an impression that it is floating on air.

The Fujitsu's Cosmos Dome theater is presenting a breathtaking 70mm 3-D film on a domed screen. The film system was developed by Toronto (Canada) based IMAX Systems Corp.

The Hitachi Group Pavilion includes a circular-shaped rotating theater consisting of 4 different theaters. The third presents 3-D animated images simulating an adventuresome trip into outer space through computer graphics.

In addition to these 3-D goodies, the Matsushita Pavilion's many high technological points of interest include holography demonstrations and 3-D television without glasses.

Sounds like Expo '85 shouldn't be missed. Look for a more detailed report in Stereo World soon.

—Don Marreh

Comment

—AND PUBLISHED

In looking over the March/April *STEREO WORLD* I noted something in Robert Mayer's article on views of early presidents...

In discussing the views *not* used in the Eastman House exhibit he writes, "...which it seems may not have been published before." The stereo view of "Grant and Party at cottage" is illustrated in "Double Exposure" by George Moss Jr., 1971, page 66. He suggests "possibly C.H. Shute & Son, Edgartown, Mass." as photographer. He dates it as "1873".

H.C. Daitz
New York, NY

UNION VIEWS OF LANSING?

The Union View Co. of Rochester, NY had a crew in Lansing, MI in 1877. "Pryor's Lansing City Directory for 1878" (compiled in late 1877) lists the following:

Union View Co., L.R. Newman, Manager

John Chrisman—Operator	Union View Co.
H.J. Dewey—Operator	Union View Co.
Geo. Henderson—Business agt.	Union View Co.
Geo. W. Hurtt—Asst. manager	Union View Co.
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G.W. Shear—Operator	Union View Co.
Frank Tennant—Printer	Union View Co.
Geo. Wheaton—Printer	Union View Co.
C.A. Wheeler—Collector	Union View Co.

"Mudges Lansing City Directory for 1878" (compiled in summer 1878) lists only John S. Lovell, agent. I have never seen a stereoview of Lansing by the Union View Co. I would like to hear from anyone who has.

David R. Caterino
Vermontville, MI

GRANT VIEWS TRACED

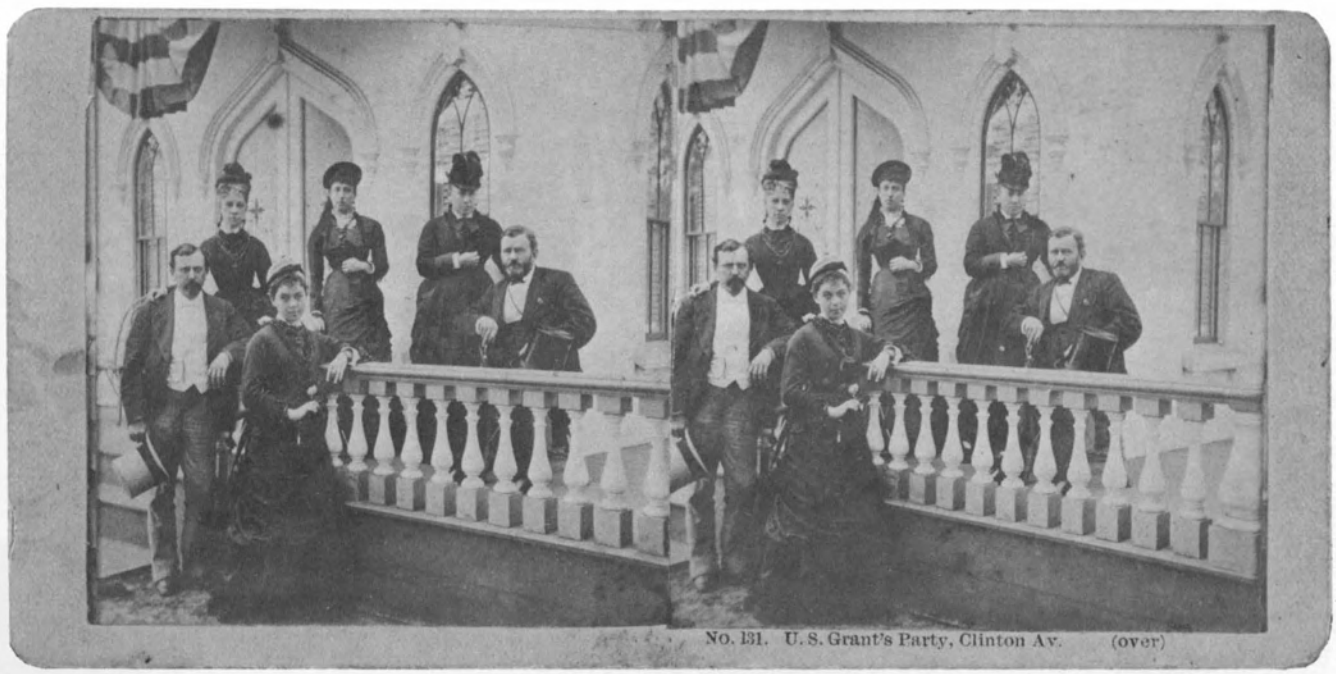
I can offer a few comments on the presidential views, pages 24 and 25 (March/April issue). I enclose a close view of the group at Martha's Vineyard, plainly taken by C.H. Shute. A different viewpoint on the view published on page 24 exists also, with Joseph W. Warren's imprint on the back.

The close Shute view shown here is unusual because of the fairly strong print and the labeling on the verso. My guess is that Shute took them all, but it is quite possible that a second photographer was present. I think that Warren commonly purchased and sold cards by other photographers. The closer view is common but generally even more badly faded than the long view.

The second view (page 25) is definitely on Mt. Washington. I feel sure that identification of the photographer will be easy. (There is a more interesting group picture at the summit.)

The label on the back of this Shute view reads, "U.S. Grant's Party, Taken at Bishop Haven's Cottage, Clinton Avenue, Martha's Vineyard Camp Ground, August 31, 1874. Grant and Wife, General Babcock (Grant's private secretary) and wife, Miss Campbell, Mrs. Babcock's sister, and Miss Barnes."

Paul Wing
Hingham, MA



St. Louis

For those of you coming to St. Louis for the 1985 NSA Convention, this article will give you some background about your host city. The story should be of general interest to everyone. In some ways St. Louis is a typical metropolitan center with the inner city shrinking in population while the suburbs are expanding. The story on the reverse of the Keystone view V23241 (Fig. 1) gives some background about the early history of St. Louis and is titled "ON THE LEVEE, ST. LOUIS"

"In 1764, St. Louis was settled as a trading post by Pierre LaClede Linguest, a representative of the company to which the French King had granted a monopoly of the "Missouri country" trade. By the time of the Revolution it was a village of log cabins with perhaps five hundred people. It belonged to the English, the Spanish and the French before it became a part of the United States. It was included in the Territory of Louisiana purchased in 1803.

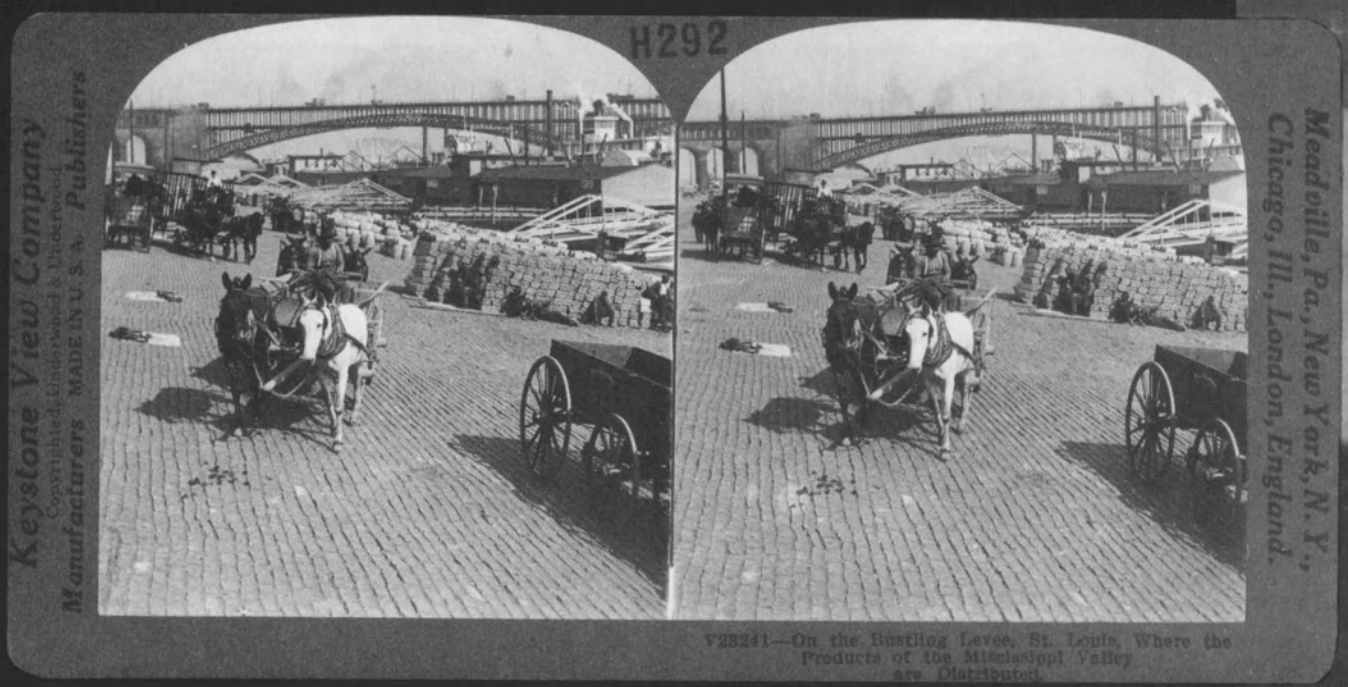
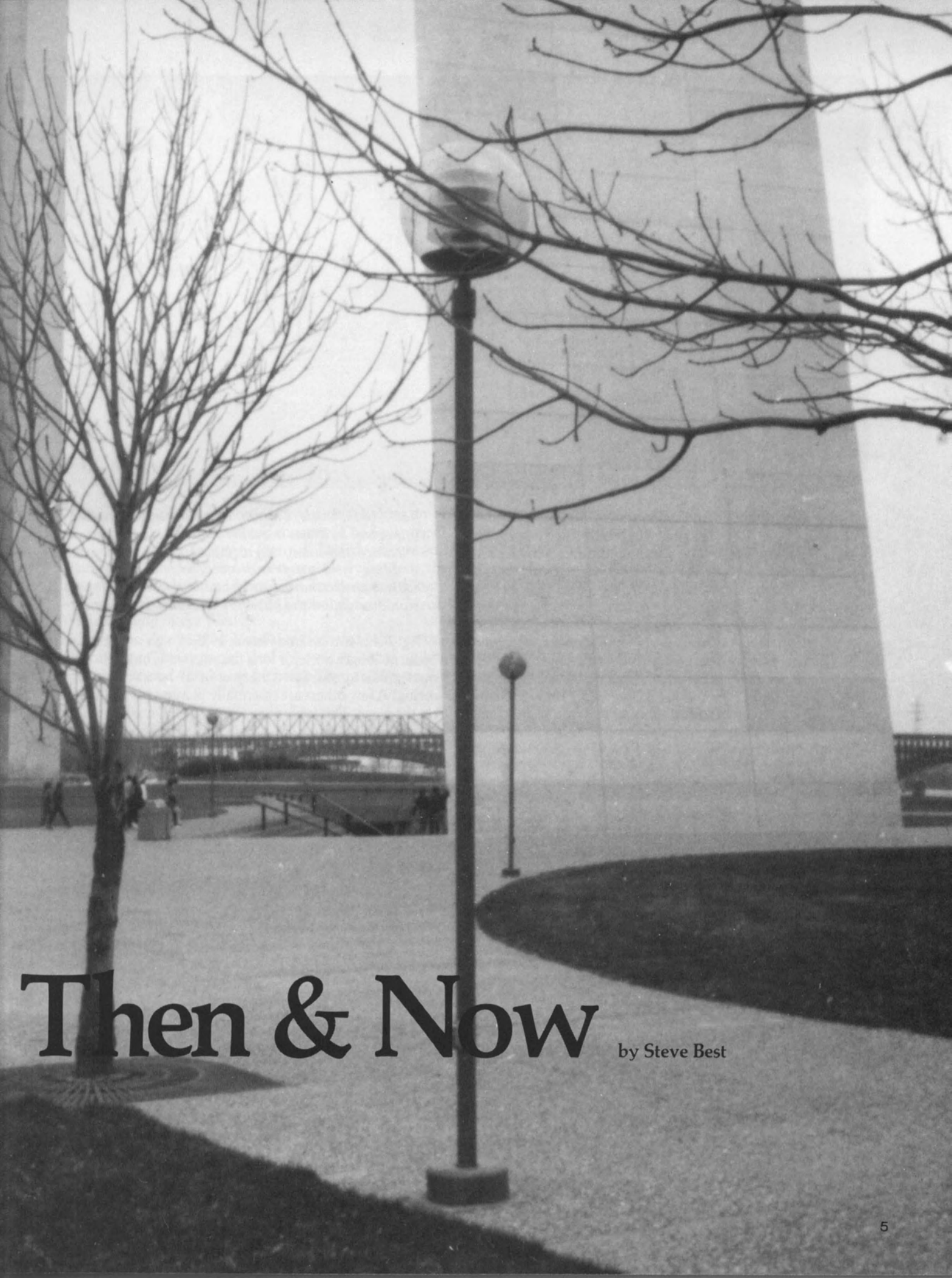


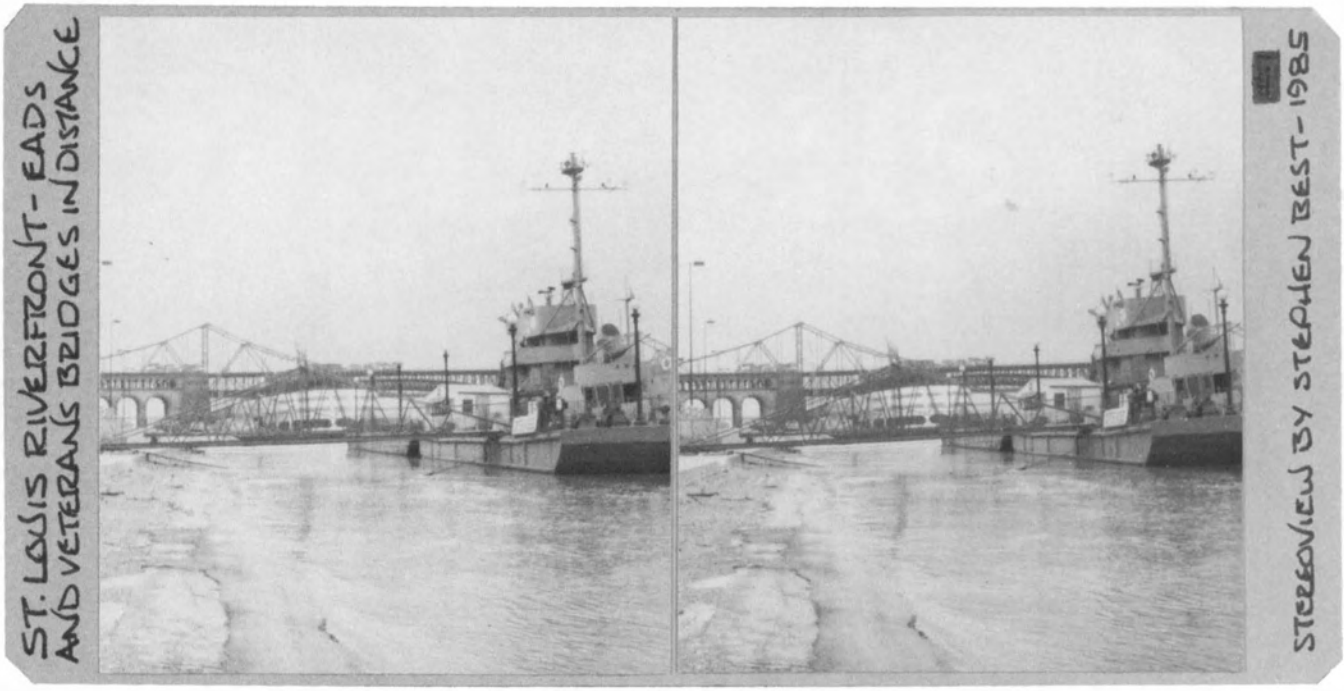
Figure 1



Then & Now

by Steve Best

Figure 2



One of the great steps in uniting the East and the West was the building of the great bridge across the Mississippi River at St. Louis by Captain James Eads. This feat, considered impossible, allowed railroads to cross the river. Now great bridges span the river in many places.

St. Louis is like Chicago, a sort of cross-roads for American commerce. Very many railroads center here and boats carry on trade on the great river. Perhaps you will be surprised to learn that St. Louis is a port of entry and has a flourishing trade directly with foreign countries, especially with the countries of Latin America. Ships from South America go up the Mississippi River and discharge their cargoes at the docks of St. Louis. The domestic river trade is not so important as it was in earlier days.

Notice the many negro laborers. Missouri was originally a slave state with a very severe code of laws with regard to the negro. The quarrel over its admission brought on the Missouri Compromise."

Fig. 2 shows this same view in 1985 at high water. Steamboats no longer dock for long distance trade but a few small ones paddle up and down the river for an hour or so for sight seeing. A few others are essentially picturesque restaurants on the river. This includes a floating McDonalds no less.

Fig. 3 is similar to #2 in its background view of the bridges but it is seen through the legs of the Saarinen "Gateway

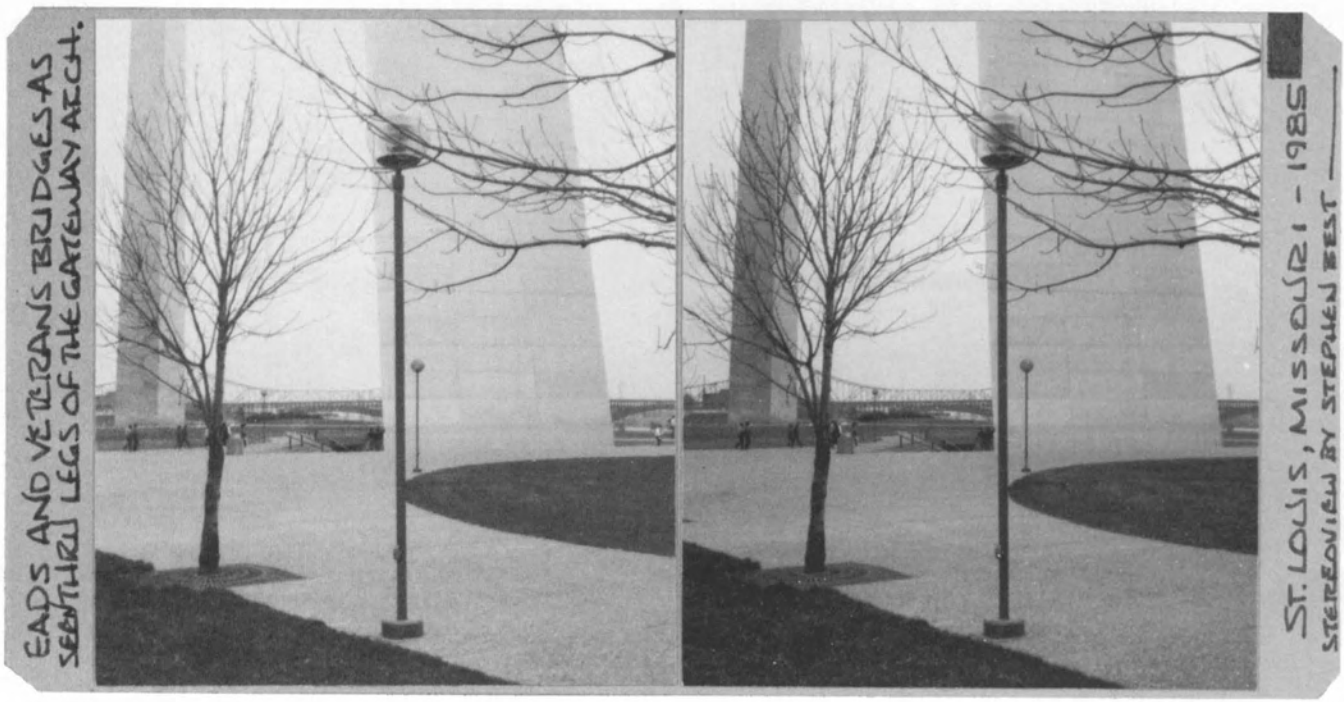
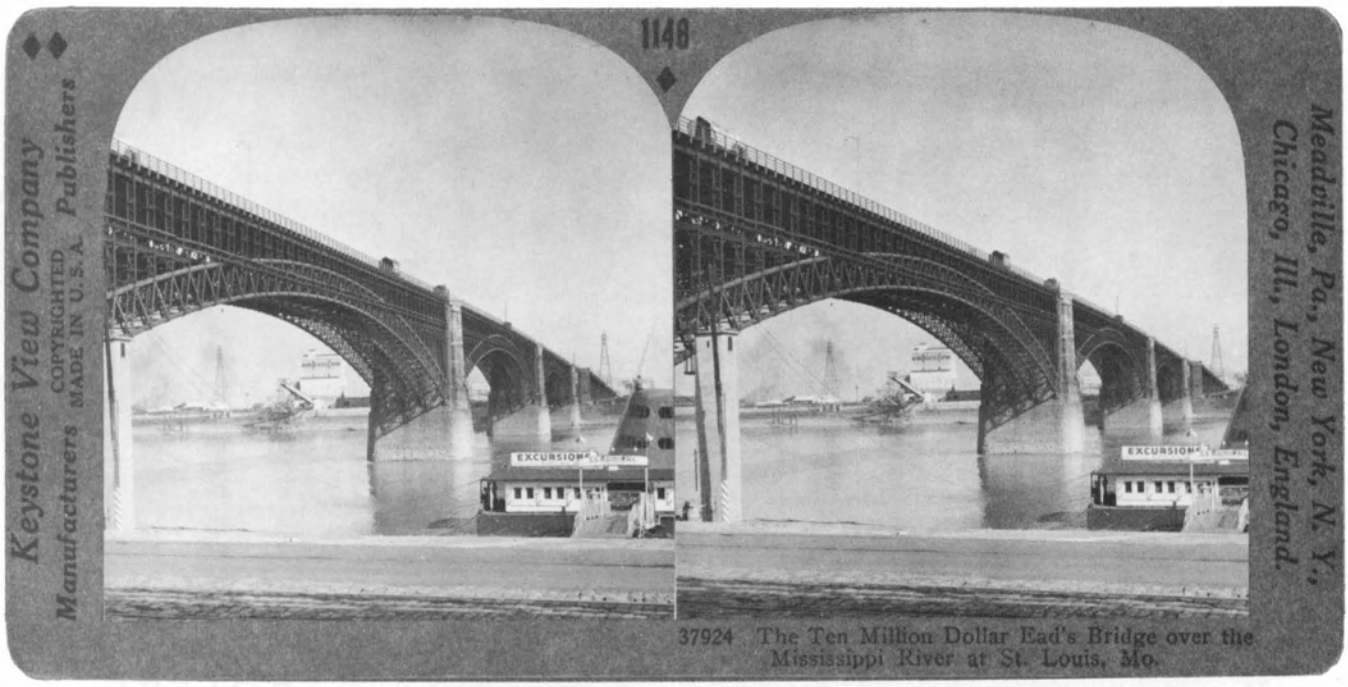


Figure 3

Figure 4


1148
Keystone View Company
Manufacturers COPYRIGHTED MADE IN U.S.A. Publishers
Meadville, Pa., New York, N. Y.,
Chicago, Ill., London, England.
37924 The Ten Million Dollar Ead's Bridge over the Mississippi River at St. Louis, Mo.

Arch", the prime attraction of St. Louis weighing in at 42,878 tons of stainless steel and concrete. The South leg of the Arch rises from the site of Pierre de Laclede's house and trading post. The 630-foot stainless steel Gateway Arch, the tallest man-made national monument, has been called "both an engineering feat and a stirring symbol of St. Louis' role in the opening of the West."

Keystone view #37924 (Fig. 4) is a close up of the famous Eads Bridge. The importance of this bridge "then" and its historical import "now" can be gauged by the data on the reverse of this card.

MAGNIFICENT EADS BRIDGE OVER MISSISSIPPI AT ST. LOUIS

The Eads Bridge spans the Mississippi River and connects St. Louis, Missouri, with East St. Louis, Illinois. At the time it was built, it was one of the largest steel structures the world had known. It is made up of three main arches. The central span is 515 feet long; the other two main spans on either side of the central one are 497 feet long.

The bridge is built with high arches so that large river steamboats can pass beneath it. You can judge how high the bridge is from the buildings in the background on the Illinois side. The steel work is supported on stone piers. These in turn rest on steel supports driven through the mud to the bedrock of the river. Some of these supports are 120 feet long. The bridge has sections for railways to pass over it, driveways for vehicles, and walks for foot passengers.

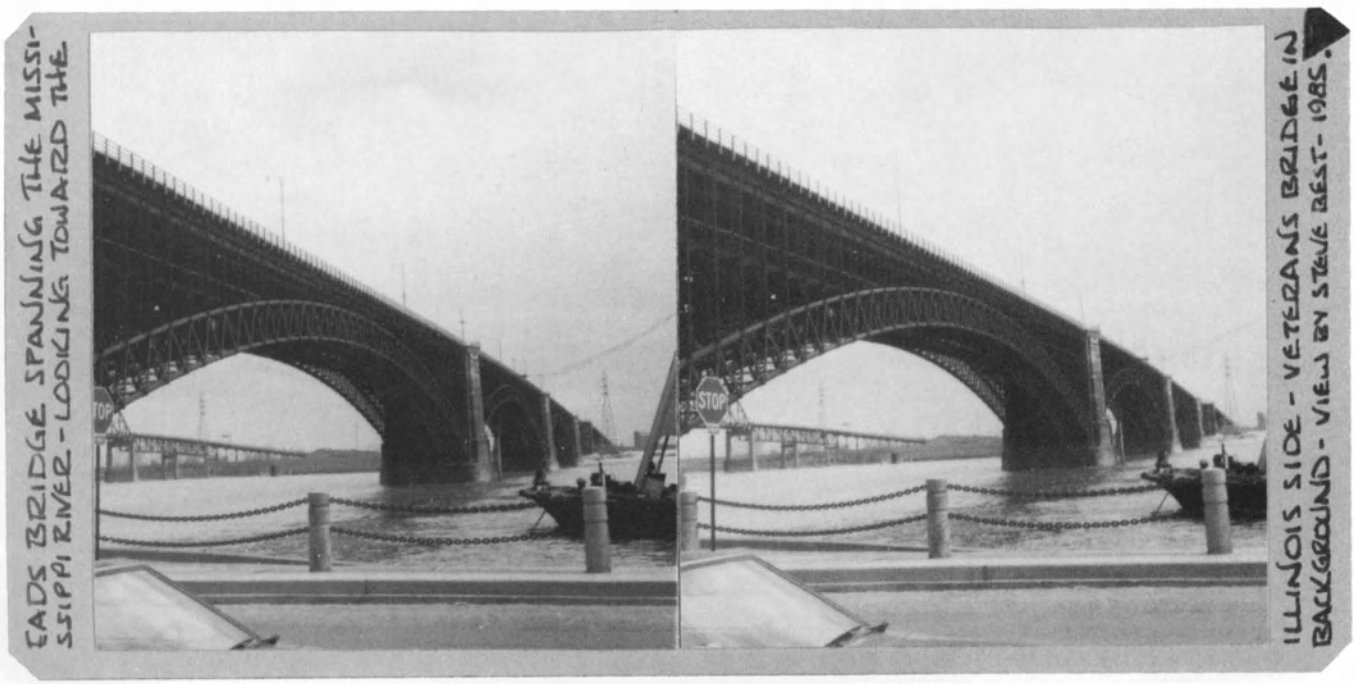
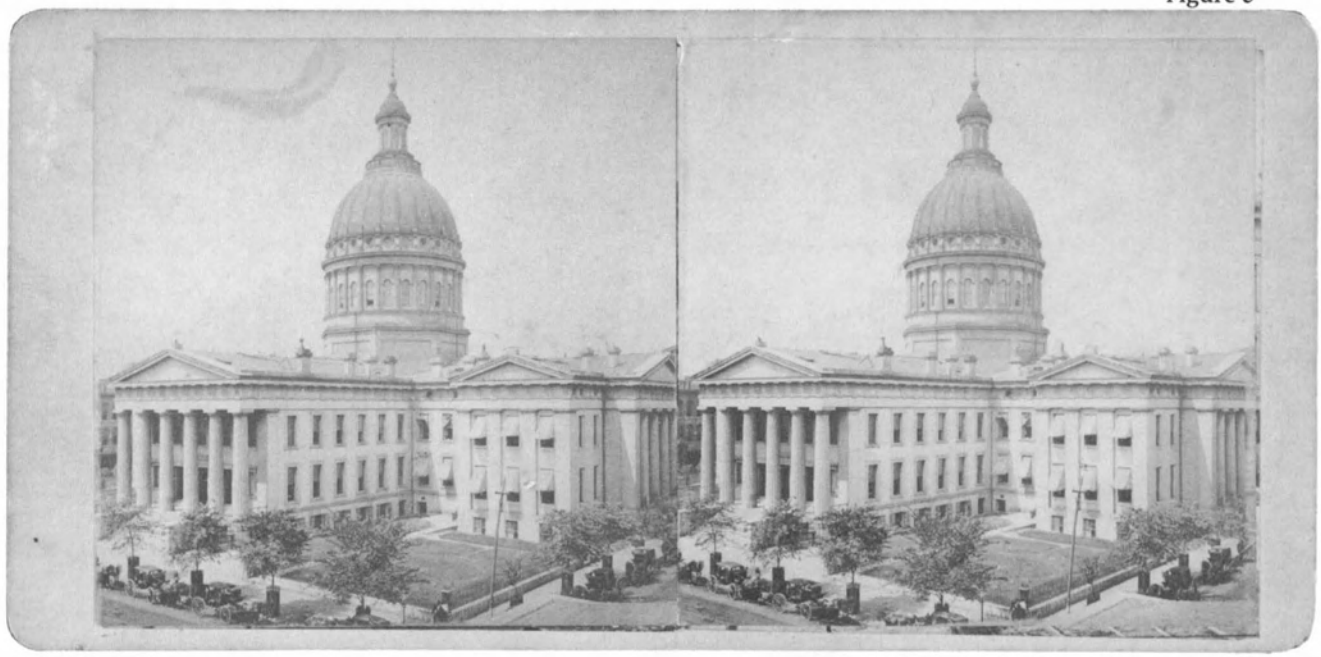

EADS BRIDGE SPANNING THE MISSI-
SSIPPI RIVER - LOOKING TOWARD THE
ILLINOIS SIDE - VETERANS BRIDGE IN
BACKGROUND - VIEW BY STEVE BEST - 1985.
STOP
STOP

Figure 5

Figure 6



The construction of this bridge was due largely to the genius of Captain James B. Eads. People ridiculed his proposal to bridge the river with steel arches, but he began the work nevertheless, and completed the bridge in 1874. Later he constructed jetties that deepened the mouth of the river.

St. Louis is the eighth city in size in the United States. It is the largest river city in the United States. It has a population of more than 816,000. It is one of our largest market cities. Thirty railroads lead into it. Large river steamers put in at its wharves so that it has a heavy river traffic.

The first white man to explore this great river was De Soto. That was over 400 years ago, in 1541.

Fig. 5 shows this same view "now" from about ten feet closer to the river. Interestingly, in both pictures the riverboat Admiral, built in 1940, was docked at exactly the same site (extreme right in the view). The Admiral is being completely refurbished at this time for future visitors to the St. Louis waterfront.

To the immediate West of this waterfront "Jefferson Memorial" area is the "Old Courthouse". Of course it was not that old in the Boehl and Koenig stereoview (Fig. 6) as it was built in the period 1839-1862. In various periods until 1930, city, county, state and federal courts were convened in this and earlier buildings on the site. The first two trials of the historic Dred Scott slavery case were in the West wing. William Rumbold's iron dome, a year older than the U.S. Capitol dome, was an engineering innovation. The rotunda, 161 feet high, has four galleries and murals by Carl Wimar. Fig. 7 shows the Court House now, having its "face lifted". Note the reflection of the dome in the lower left in the glass mirrored building to the South.

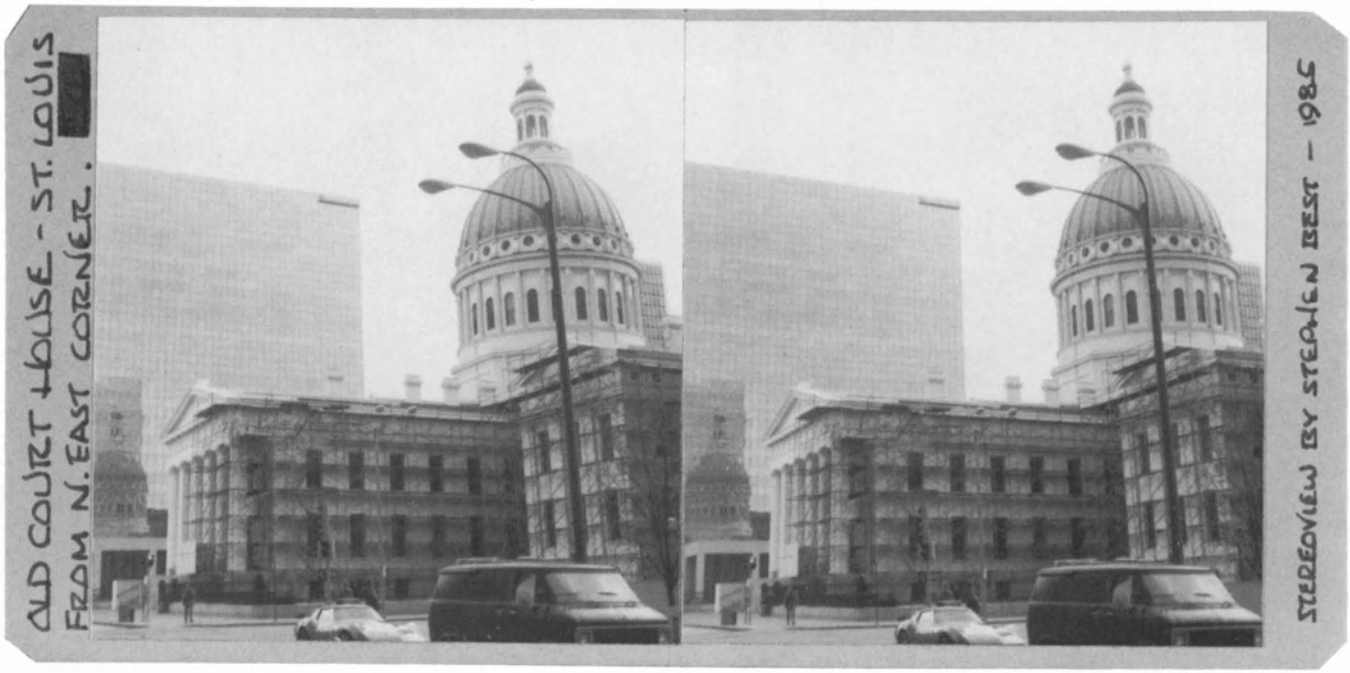
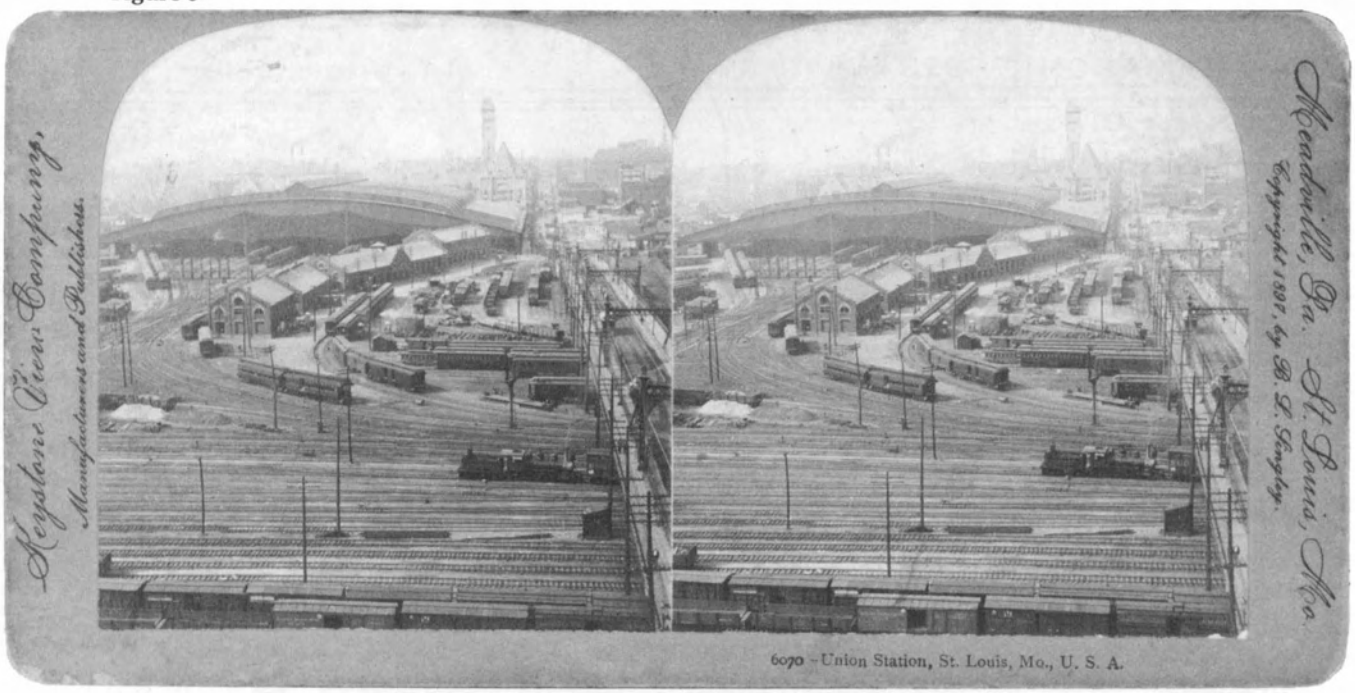


Figure 7

Figure 8


Keystone View Company,
Manufacturers and Publishers.
Meadville, Pa. St. Louis, Mo.
Copyright 1897, by B. L. Singley.
6070 - Union Station, St. Louis, Mo., U. S. A.

At the turn of the century, Keystone view 6070 (Fig. 8) shows Union Station in St. Louis. At that time it covered an area of 11 acres and was considered "the finest and best equipped station in the world" with about 400 passenger trains arriving and departing every day in the year. Times have changed. No more trains pull in or out of Union Station. Amtrak stops in St. Louis a couple of times daily, at a small siding a few blocks east of the old station. But brighter days are ahead as Union Station is being remodeled as a shopping center and hotel. Fig. 9 shows Union Station "Now". The tower of the station is seen to the immediate left of the tall smokestack. Elevated superhighway 40 now crosses the center of the view.

St. Louis is known among stereo-buffs for the Louisiana Exposition of 1904. Washington University was at the Western edge of the Exposition and the 1904 Olympics were held there. Our 1985 Convention will be south, across the street from the site of those Olympics.

Space does not permit more Then and Now views. However, historic places that can be visited dating from "Then" include the Missouri Botanical Gardens, a National Historical Landmark, founded in 1859 by Henry Shaw. Mr. Shaw became wealthy as a hardware man selling supplies to the gold miners heading west. Featured "Now" in "Shaw's Gardens" is the *Climatron*, the world's first geodesic domed greenhouse and the largest traditional Japanese Garden in North America. Across the river Cahokia Mounds Historic Site contains more than 1300 acres preserving the central section of the largest archaeological site *and* the first true city North of central Mexico.

Come to St. Louis and see these and many more things from *then*, and newer marvels from *now*.

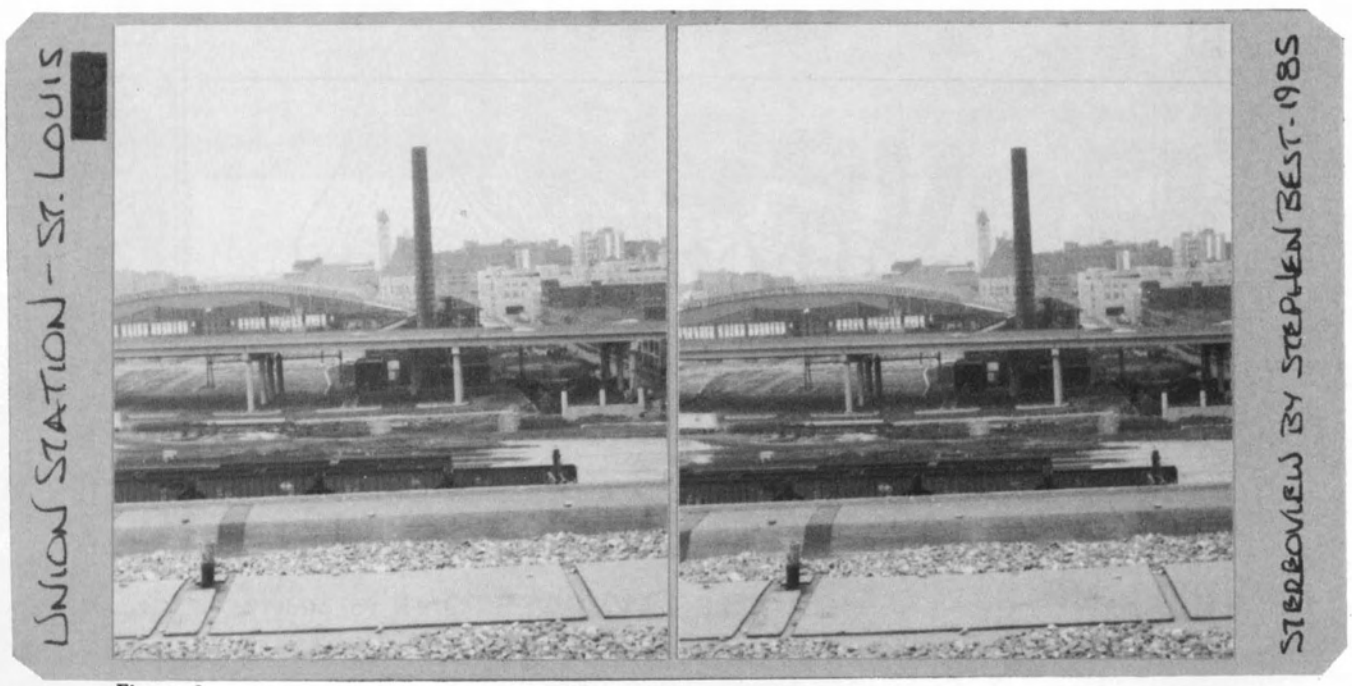
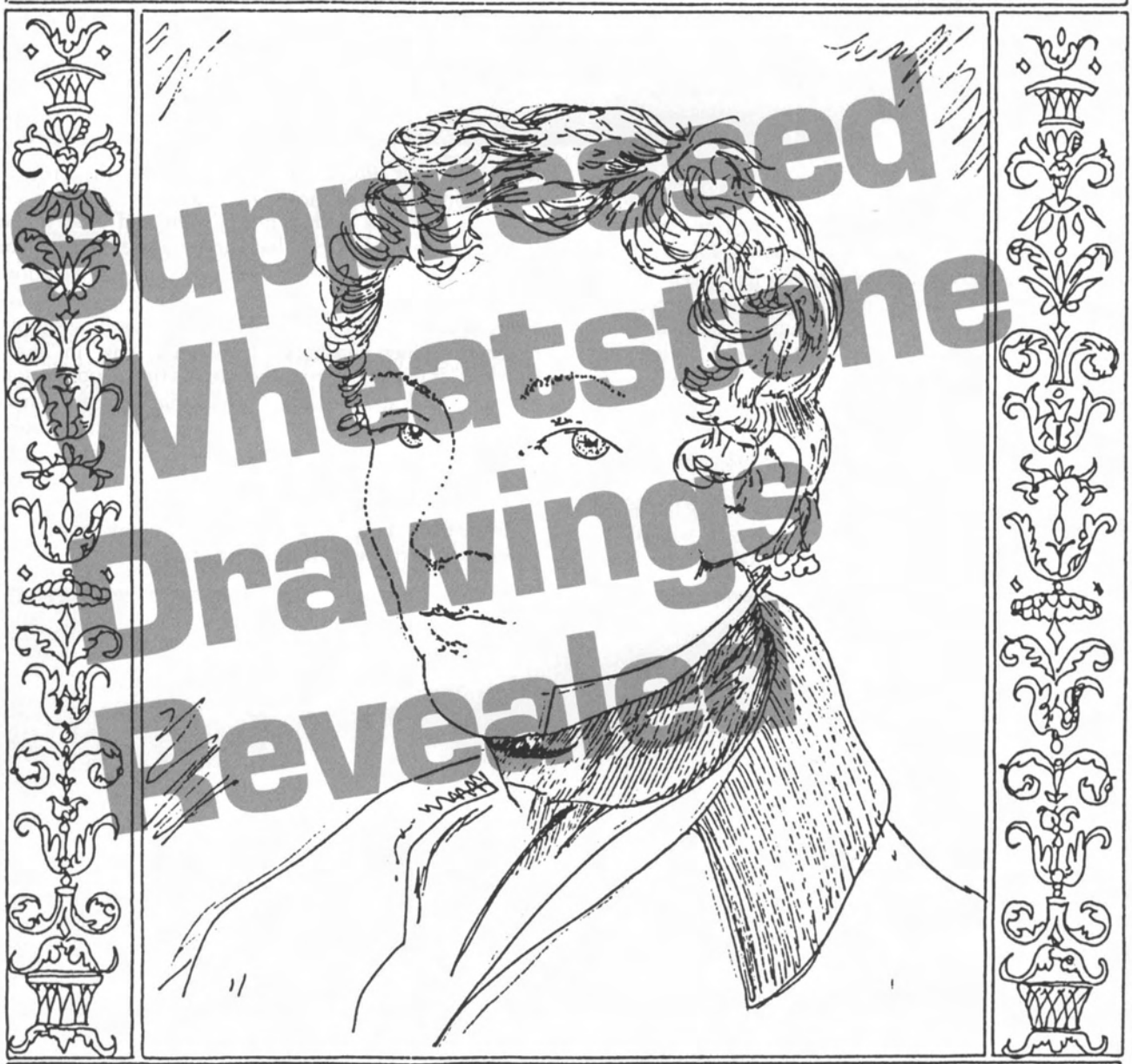


Figure 9

MARCH 17, 1923 FIFTEEN CENTS

TIME

The Weekly News-Magazine



Suppressed Wheatstone Drawings Revealed

VOL. I, NO. 3 CHARLES WHEATSTONE BOY GENIUS OF THE 1830s pg 7

A Stereo World Exclusive:

by James Middleton

When the package came into my possession, unannounced and without initial explanation, I thought for certain I was playing the foil for some elaborate practical joke. The papers—galley proofs, memoranda, carefully corrected manuscript sheets—were, however, properly worn and yellowed, and the drawings were upon fine linen stock of the nineteenth century, charred about the edges as if plucked from a raging fire. The most arresting specimen was the magazine's cover mock-up, with that familiar portrait of a young man and his soft, almost melancholy gaze. This was no ordinary *Time* magazine "Man of the Year." This was Sir Charles Wheatstone, father of the stereograph.

The date on the magazine cover was March 17, 1923—just the third issue to come out of the struggling *Time-Life* complex. The next day I was in the local library, combing the microfilm files for copies of *Time* from its first year of publication. I found that the cover to Volume One, Number Three carried the visage of Hugo Stinnes, not the wistful countenance of Sir Charles. Within, there was no mention of either Wheatstone or his stereograph. There wasn't even an ad for Kodak film. Either I *was* the victim of a hoax, or something happened that week in March to change the cover story of the fledgling newsmagazine.

Before the week's end, I had an answer that suggested intrigue on the Federal level and involvement of no less than the Wizard of Menlo Park. But first, perhaps, some background information is in order.

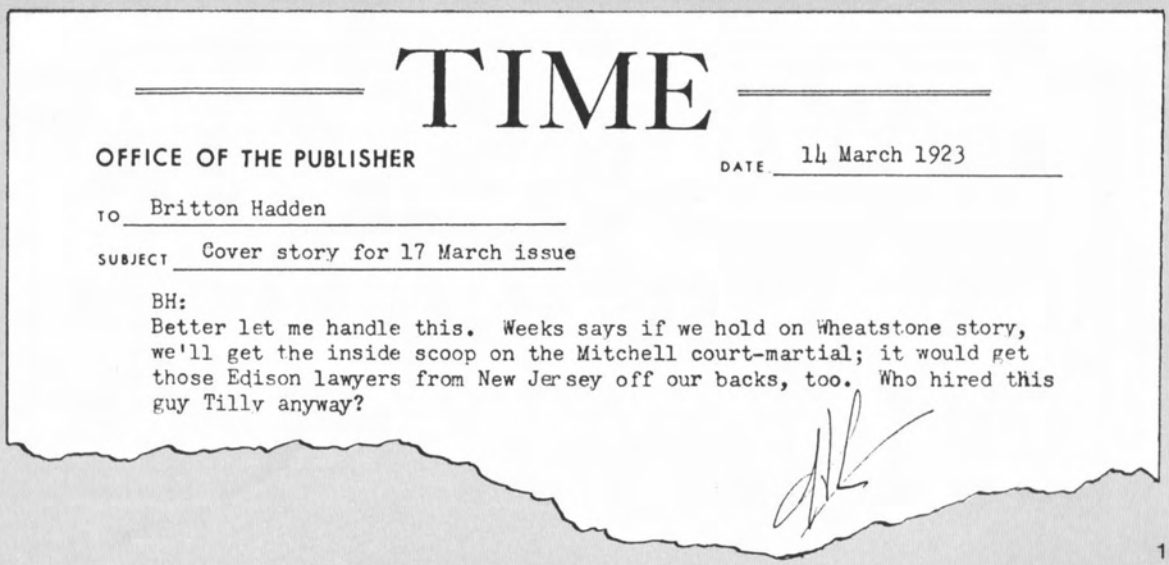
Time emerged in the Roaring Twenties, an era of bathtub gin, hot jazz, and a fascination for the unusual. It was only natural for Americans of the time to develop a love affair with wealth and genius. The Rockefellers and Morgans were admired, not envied, since in the ever-expanding land of opportunity, anyone could become a millionaire, and the knack for making money implied genius. Einstein even made genius appear cuddly. (At the time, nearly everyone knew the phrase $E=mc^2$, even though precious few could explain it. Such was the popularity of the Theory of Relativity that the Fleischer brothers produced an animated feature about it, a full 14 years before Disney's "Snow White.") Americans loved brains and wanted more.

Into this enthusiastic climate strode Eustace Tilley, a feature writer for the new *Time* magazine whose eclectic tastes in photography and art made him a favorite guest at Greenwich Village parties. At one of these parties he arranged the purchase of a large dresser that had long been in storage ("One of those ugly gothic things that give you the willies just looking at it," he later said. "I can either blame it on impulse or the twelve daiquiris.") When it was delivered, he discovered the ink drawings that accompany this report serving as liners. His background helped him recognize the treasure in his drawers, so to speak.

These never-before published (or, apparently, even seen) drawings were by Charles Wheatstone! Sketched in the late 1830s, they were not among his personal papers catalogued after his death in 1875. They show some of his genius at work, demonstrating that his interest in stereo extended beyond optics. His studies in wave transmission through solid matter apparently stirred his interest toward stereo sound and sonar, but his drawings seem to indicate that he never progressed beyond the theoretical stage. Perhaps his disenchantment with the scientific community (after the furious debate over stereoscopy's development gave the acclaim to James Elliot) led him to suppress his findings, his introspective character being shaken by all the publicity. We shall never know.

What we now know, however, is that Mr. Tilley convinced his features editor to devote considerable space to his discovery, reasoning that this handsome, retiring visionary would not only make good copy, but had a face that could help sell a struggling newsmagazine to a "female public still giddy about voting." All was prepared for the March 17th distribution when, suddenly, Henry Luce sent a directive that effectively killed the story—all mock-ups, layouts, and offsets were to be gathered together and destroyed within 24 hours. Mr. Stinnes became the feeble (and hastily sketched) substitute for Charles Wheatstone, and Tilley was fired. He remained unemployed until he signed on with another literary child of the 20's, the *New Yorker*, where he worked until his death last February. He never mentioned the Wheatstone affair during any of the ensuing years, yet kept the evidence as linings in the same dresser in which he had found the drawings in 1923.

What had prompted the sudden action by Luce? Memos and telegrams (two of which are reproduced here) would indicate that both the War Department and Edison laboratories had an interest in the case. It may have been



TIME

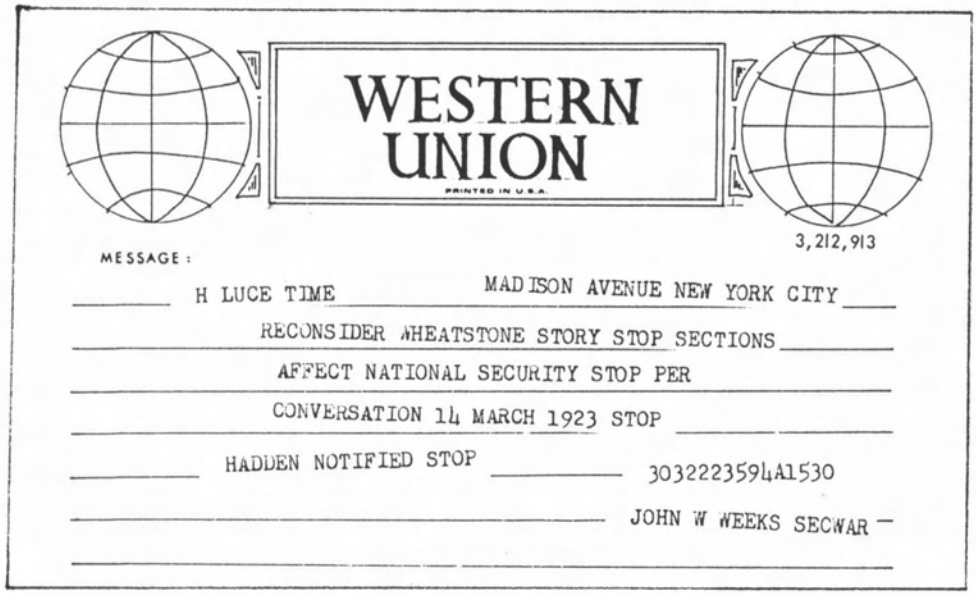
OFFICE OF THE PUBLISHER

DATE 14 March 1923

TO Britton Hadden

SUBJECT Cover story for 17 March issue

BH:
Better let me handle this. Weeks says if we hold on Wheatstone story, we'll get the inside scoop on the Mitchell court-martial; it would get those Edison lawyers from New Jersey off our backs, too. Who hired this guy Tilly anyway?



WESTERN UNION

PRINTED IN U.S.A.

3,212,913

MESSAGE :

H LUCE TIME MADISON AVENUE NEW YORK CITY

RECONSIDER WHEATSTONE STORY STOP SECTIONS

AFFECT NATIONAL SECURITY STOP PER

CONVERSATION 14 MARCH 1923 STOP

HADDEN NOTIFIED STOP 303222359L4A1530

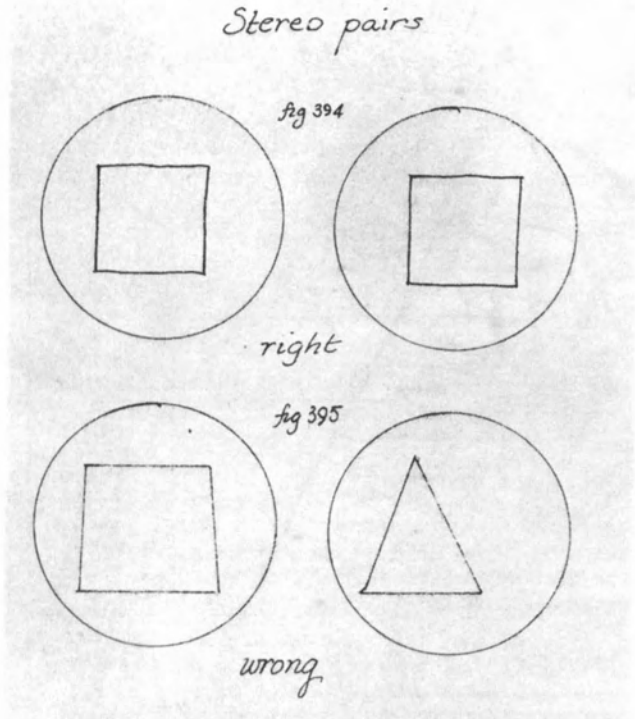
JOHN W WEEKS SECWAR

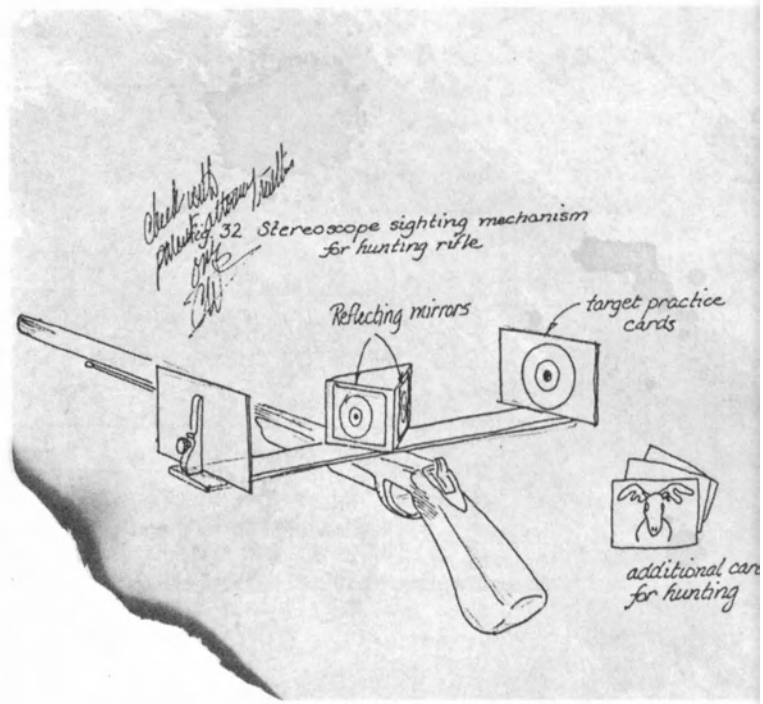
that Wheatstone's notes on a prototype phonograph made Edison uneasy or that the elaborate sketches of sonar were an issue of concern with the U.S. government. It could have even been an idiosyncratic spurt of nationalism on the part of Luce that stopped him from touting another foreign genius. Whatever the cause, the result was clear enough: the Wheatstone papers would not be published.

Looking at them today, we can only admire the vision of Sir Charles Wheatstone all the more. In addition to his superb scientific abilities, he demonstrates a delightful whimsy not unlike Edward Lear or Lewis Carroll.

It is to be hoped that more of Wheatstone's drawings come to light after this; he may make the cover of *Time*, yet.

(The author is indebted to Mr. Stanislaus Donovan for his invaluable assistance in obtaining these documents, now on file at the Smithsonian.)





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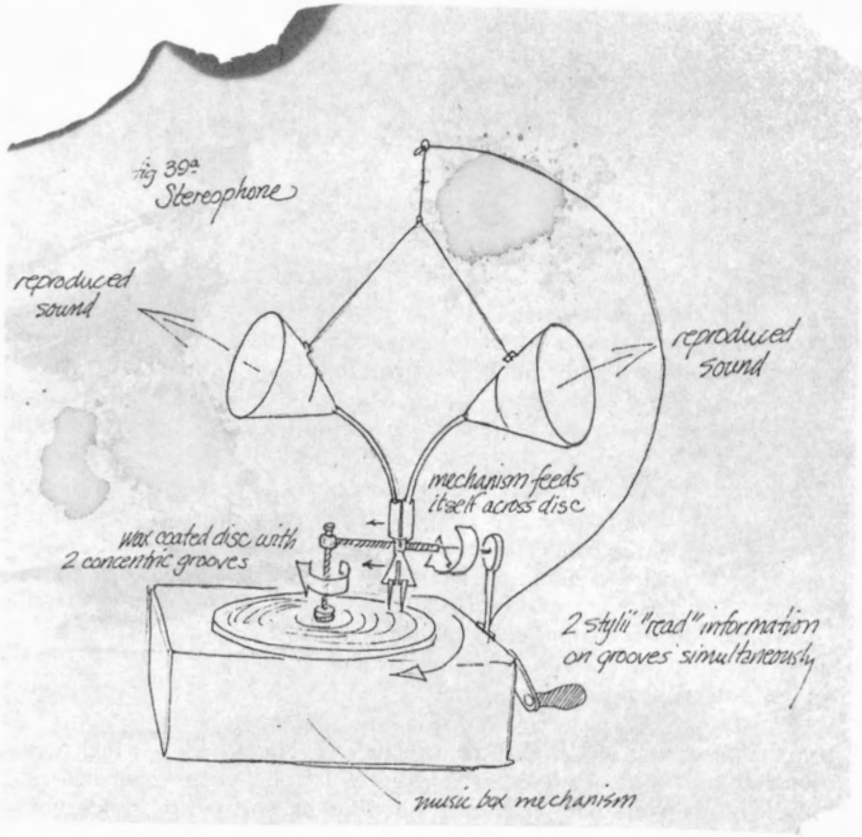
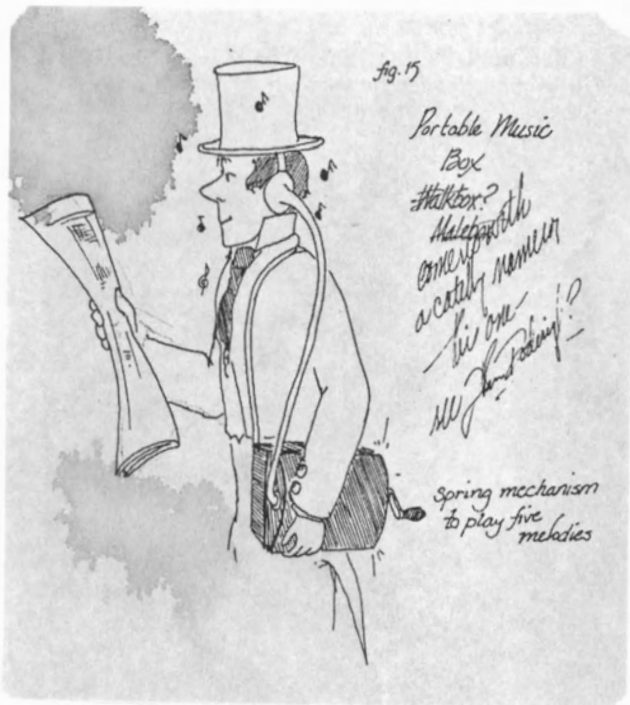
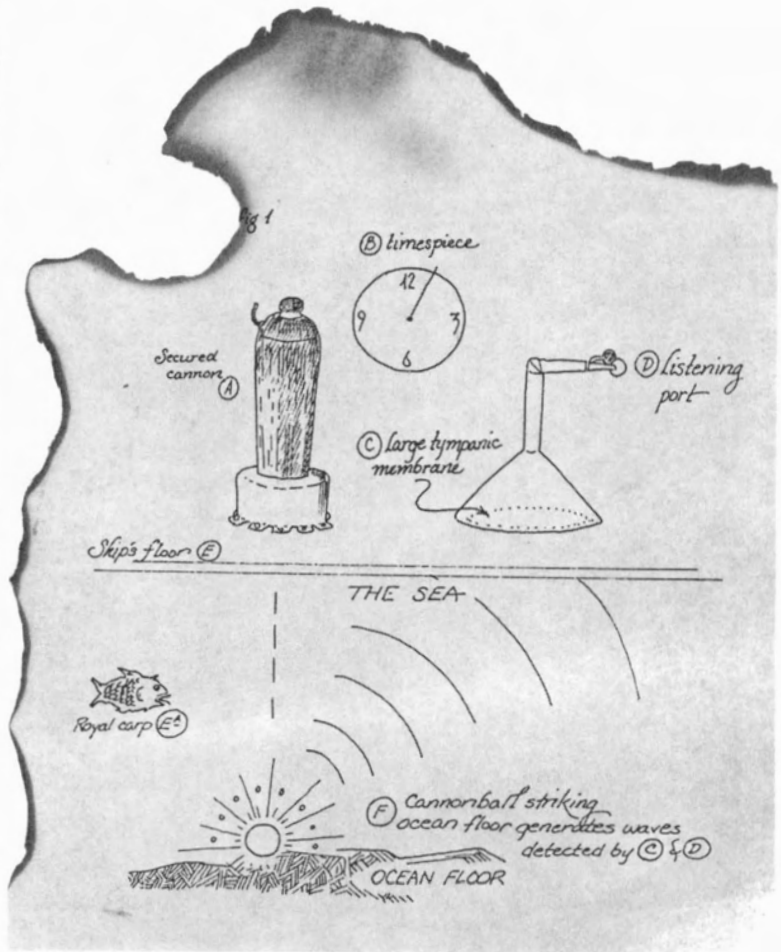






William Henry Jackson's Visit to High Places

by John Martz

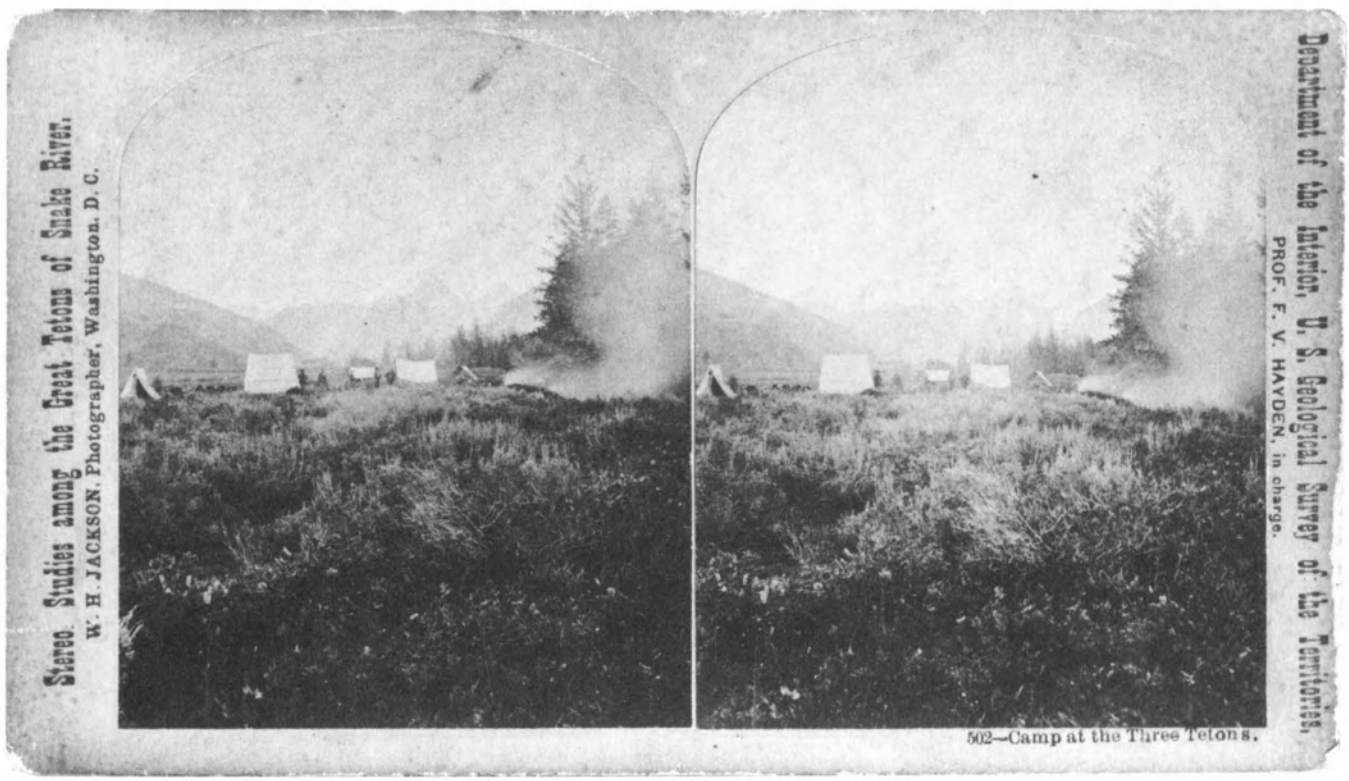
William Henry Jackson (1843-1942) had proven the value of his photographic art with the outstanding landscape views taken during Ferdinand V. Hayden's 1871 Geological Survey of Yellowstone. Thomas Moran's vividly colored paintings were believed back east only after Jackson's photographs gave truth to the ruggedness and beauty of the newly found wonders. Hayden used the photos and paintings to begin the National Park system by convincing Congress to set aside these special areas of U.S. wilderness for the general public to enjoy. On March 1, 1872, President Grant signed the Bill making Yellowstone the first National Park. Jackson repeated his performance in the 1872 Survey with a visit to the Teton Range south of Yellowstone.

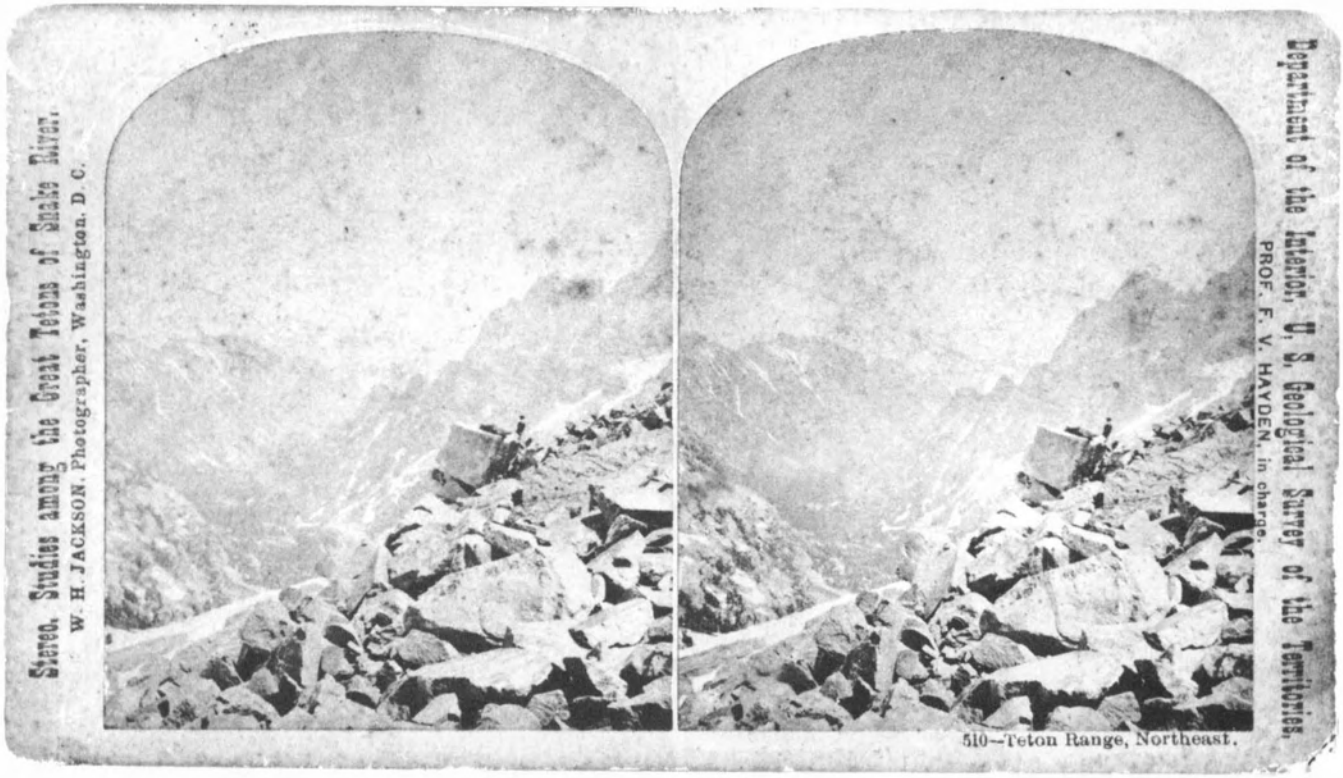
1872 was considered the best year for F.V. Hayden's Territorial Surveys. Congressional appropriation for this year's survey increased to $75,000 allowing Hayden to create two separate survey parties of about thirty men each. Hayden would head up one party and return via Montana to survey much of the Yellowstone country not covered in 1871. His chief assistant James Stevenson, a Kentuckian with a pronounced southern drawl, would lead the second party (Snake River Division) from Utah into southeast Idaho to explore Pierre's Hole (now Teton Basin) and the Teton Range approaching from the western side. Both groups would rendezvous later at the Upper Geyser Basin of Yellowstone. Jackson, with his now independent photographic team, elected to join Stevenson's party for a visit with his cameras to the "High Places."

Stevenson's group assembled at Ogden on June 24, and set out for Fort Hall and the end of settled country. Trails gave way to open country at Fort Hall, and supplies were transferred from wagons to pack mules. Early on July 12, they blazed a trail eastward toward Henry's Fork of the Snake River. While traveling, they were able to supplement their ration of beans, bacon, bread and coffee with wild strawberries, camas and yamph, which grew in profusion. They departed Henry's Fork on July 20, and descended into Pierre's Hole where Stevenson established a semi-permanent camp at the mouth of Teton Creek on July 23.

Pierre's Hole, named for an early area trapper, was then a high mountain meadow at the 6646 foot level, 5 miles wide and 15 miles long, where trappers held their "summer rendezvous" to trade with the Indians and celebrate before the winter season returned. The Three Tetons punctuated a distant eastern sky, ten miles from camp.

No. 502, *"Camp at the Three Tetons." Great Teton (center) is identified as "Mount Hayden" in the captions of the 8 X 10 and 11 X 14 photos from the same expedition. The cabinet size views have no captions, front or back.*

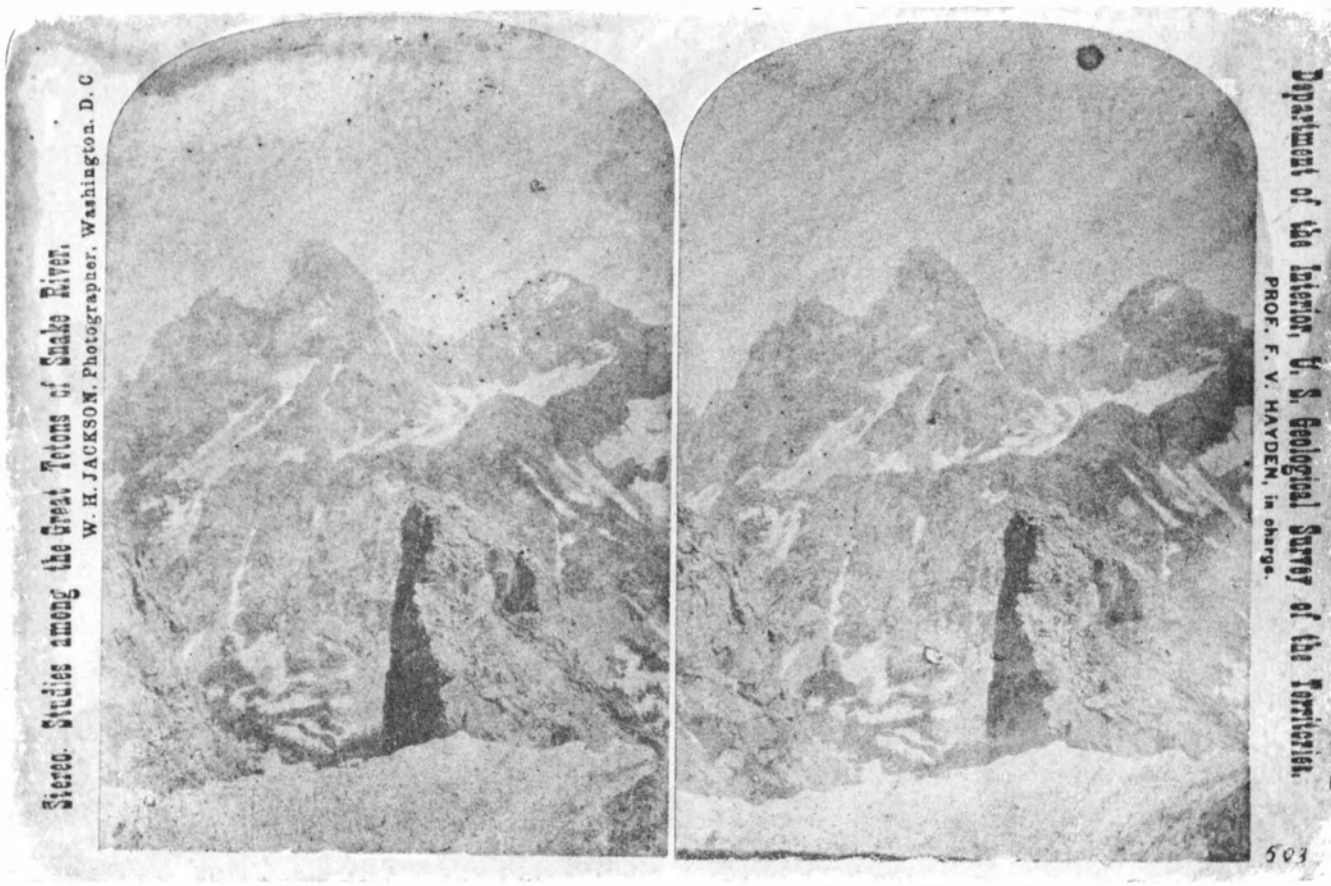

Stereo. Studies among the Great Tetons of Snake River.
W. H. JACKSON, Photographer, Washington, D. C.
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
502—Camp at the Three Tetons.

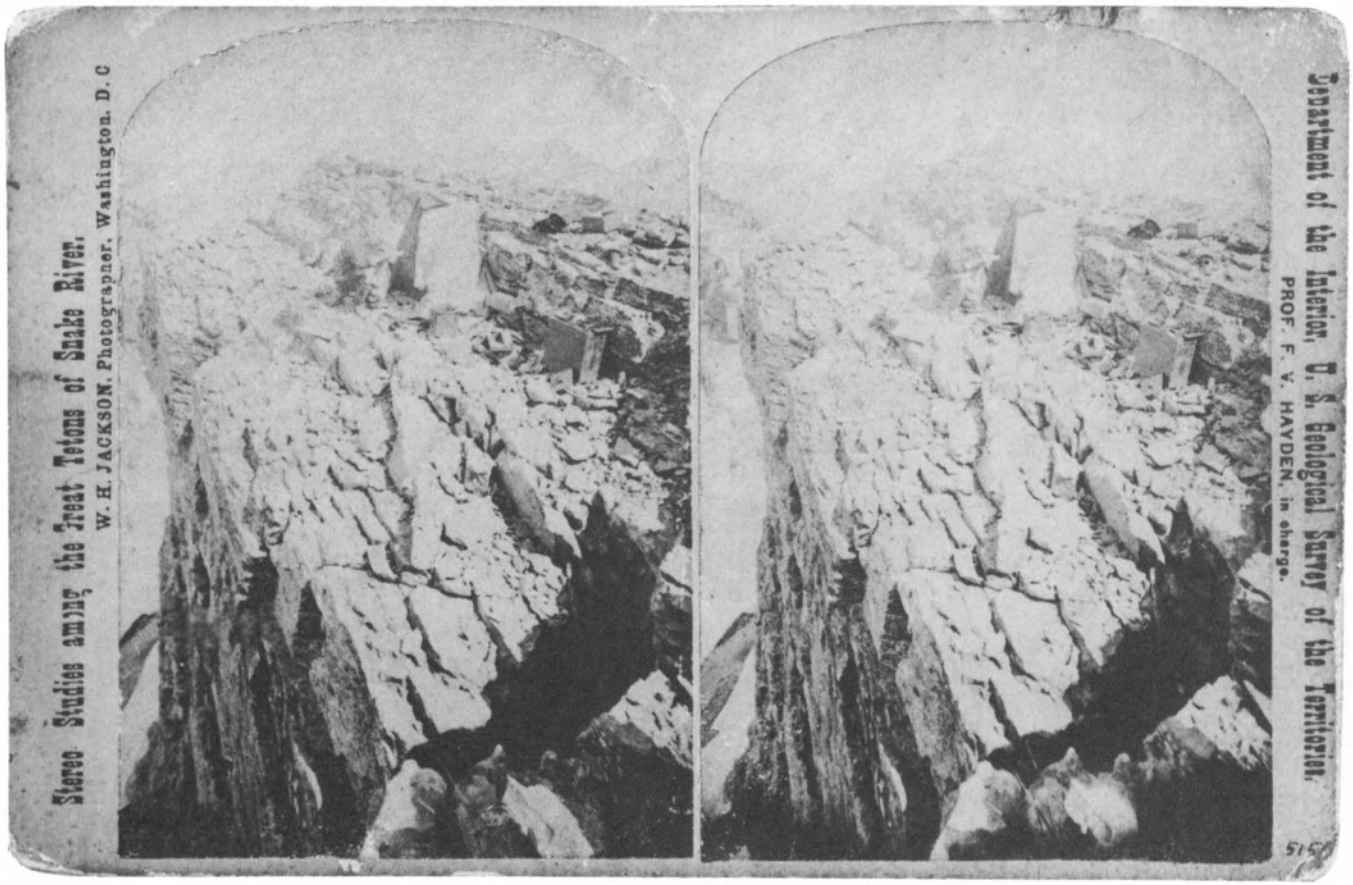

Stereo. Studies among the Great Tetons of Snake River.
W. H. JACKSON. Photographer, Washington. D. C.
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
510—Teton Range, Northeast.

The Teton Mountains have been an impressive landmark for centuries to the Indians. Later, the lonely French trapper's imagination would see them from a distance as the soft breast of a woman, and he called them Les Grandes Tetones or "Paps". Washington Irving called them "Pilot Knobs" in

No. 510, *"Teton Range, Northeast."*

No. 503, *Teton Range, east with Great Teton left of center.*

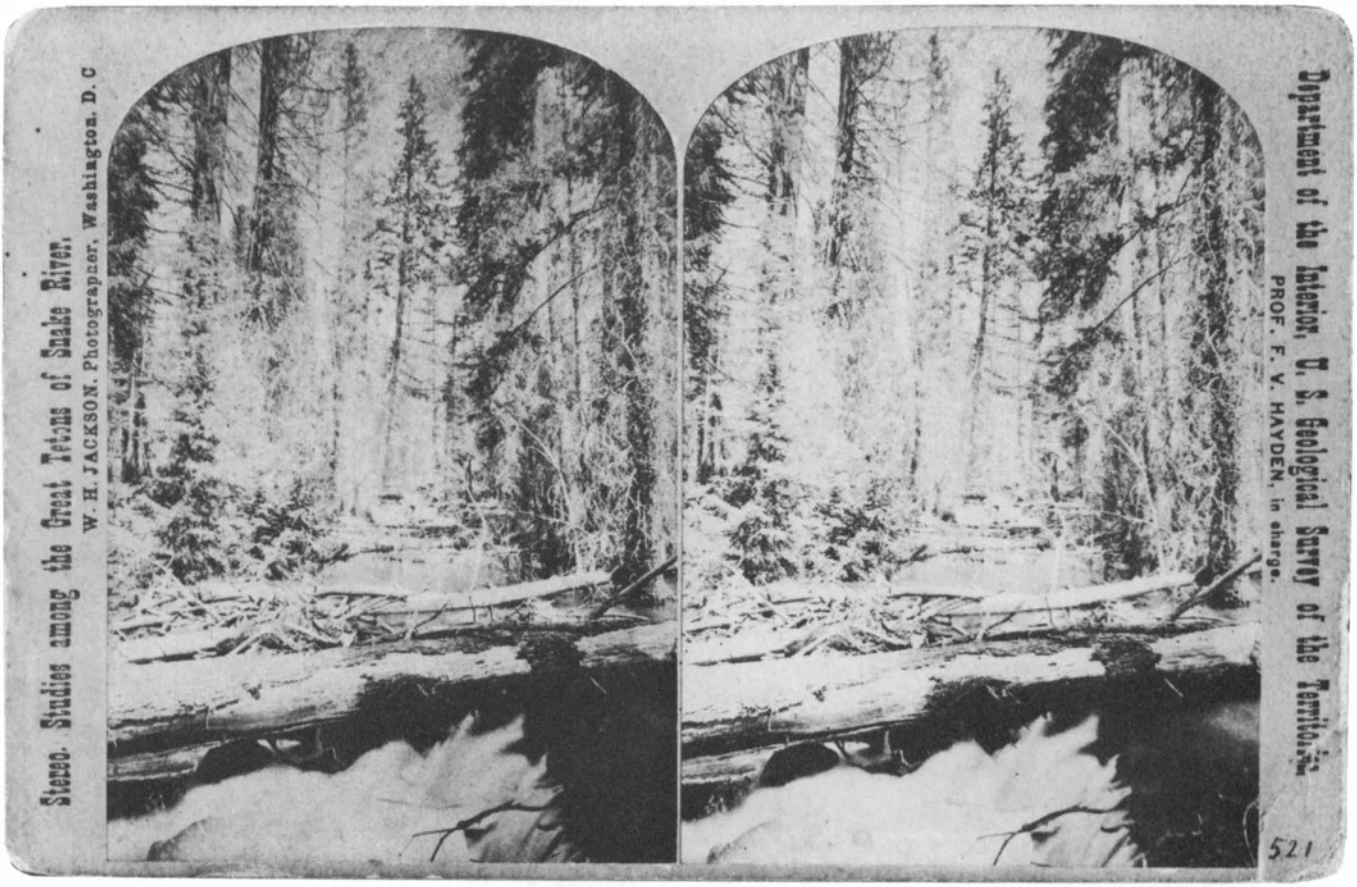

Stereo. Studies among the Great Tetons of Snake River.
W. H. JACKSON. Photographer, Washington. D. C
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
503


Stereo Studies among the Great Tetons of Snake River.
W. H. JACKSON, Photographer, Washington, D. C
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
515

No. 515, *"Photographing In High Places." Jackson and dark tent on edge of abyss. Several views and larger photos were made from this point.*

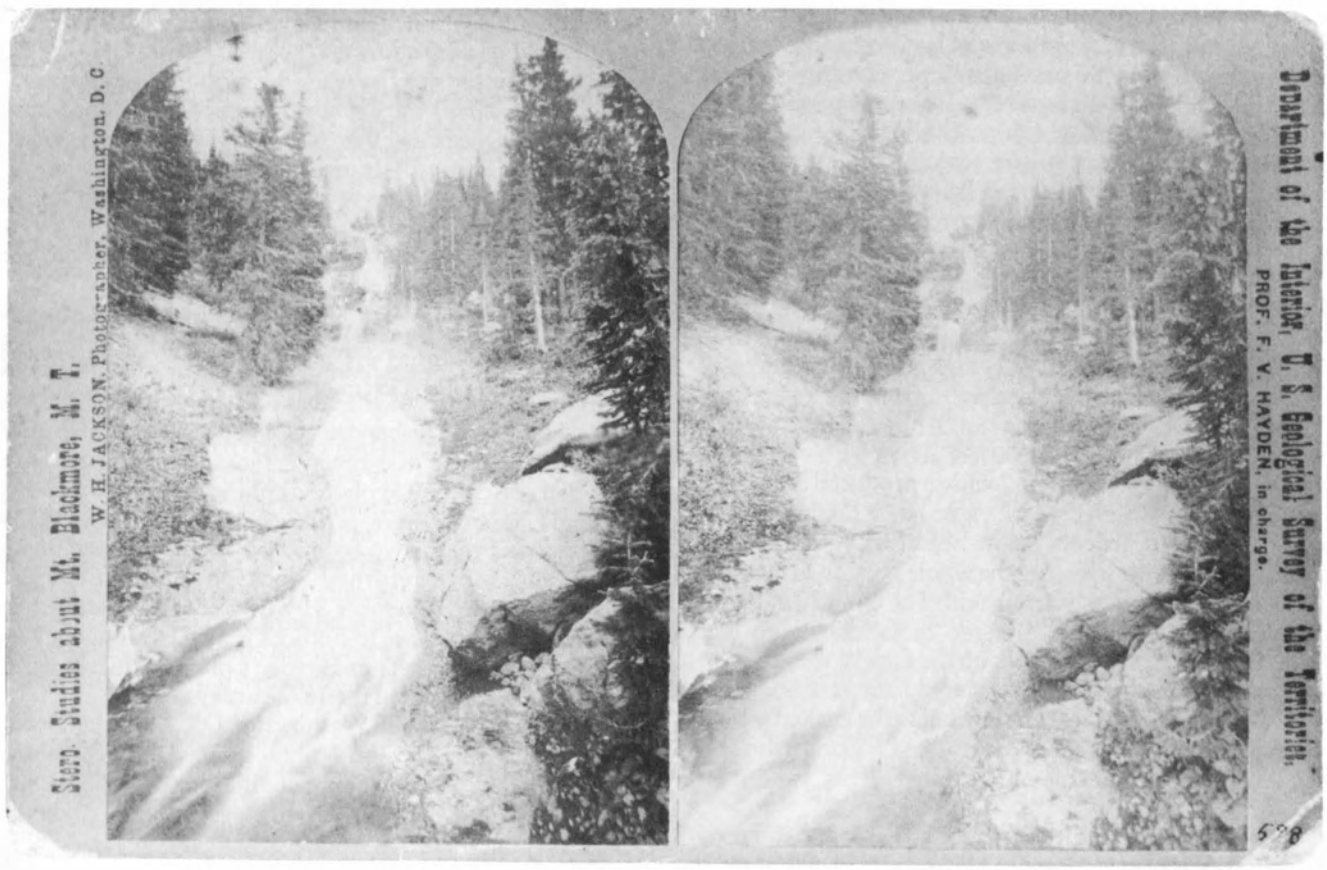
No. 504, *Teton Range, southeast. Edge in foreground is 2,000 feet above canyon below.*

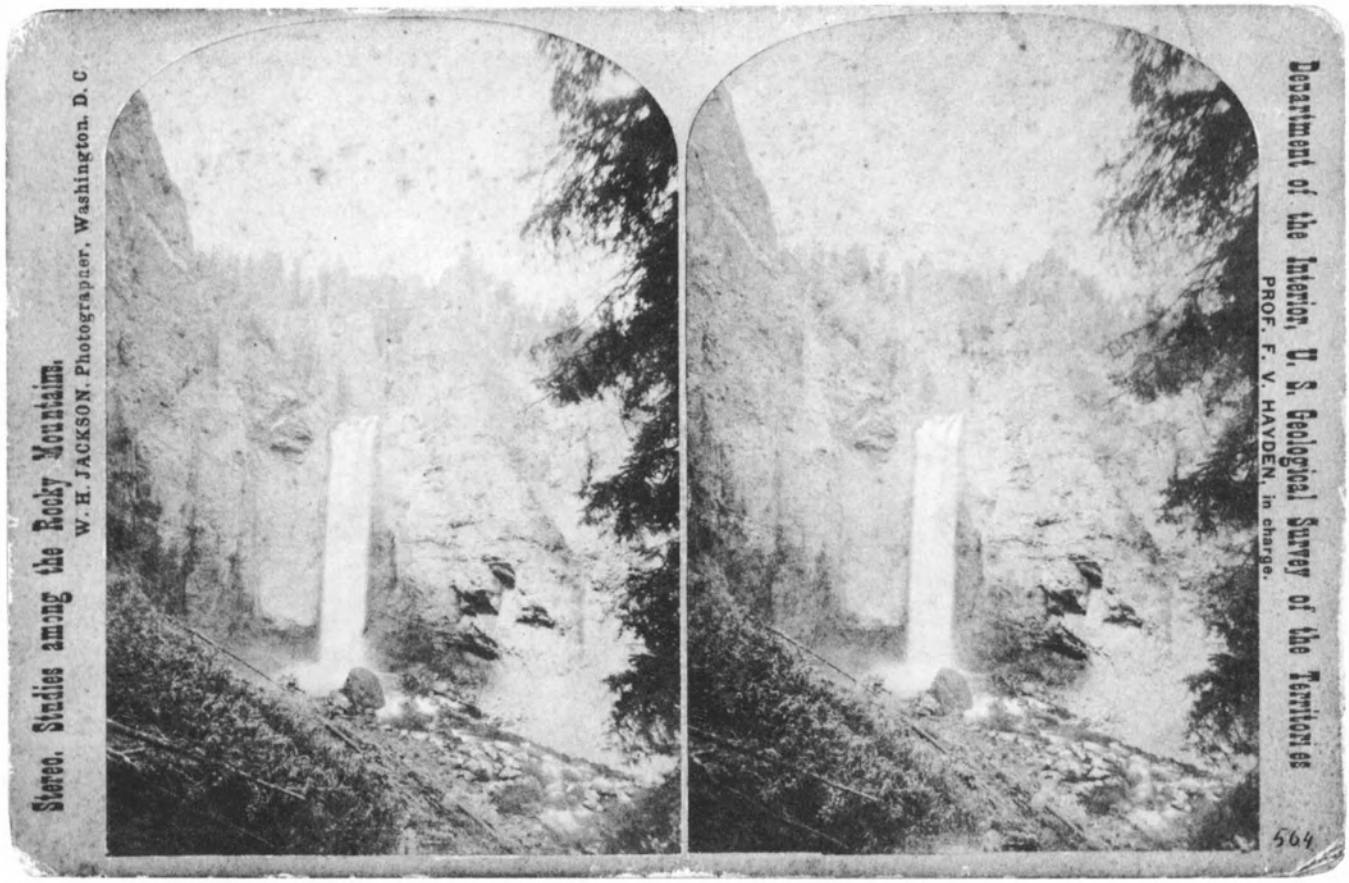
Stereo Studies among the Great Tetons of Snake River.
W. H. JACKSON, Photographer, Washington, D. C
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.


Stereo. Studies among the Great Tetons of Snake River.
W. H. JACKSON. Photographer, Washington, D. C
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
521

No. 521, *Left Fork of the Teton River.*

No. 598, *Cascade of Middle Creek, Montana Territory.*


Stereo. Studies about Mt. Blackmore, M. T.
W. H. JACKSON. Photographer, Washington, D. C
Department of the Interior, U. S. Geological Survey of the Territories.
PROF. F. V. HAYDEN, in charge.
598


Stereo. Studies among the Rocky Mountains.
W. H. JACKSON. Photographer, Washington, D. C.
Department of the Interior, U. S. Geological Survey of the Territories
PROF. F. V. HAYDEN, in charge.
564

No. 564, *Tower Falls, Yellowstone.*

Astoria. Members of the survey party found them rugged and isolated with all the romance of jagged shark's teeth.

While the varied Geologist, Botanist, and Surveyors set about their work identifying, cataloging, and mapping, Jackson with four aides and several loaded pack animals separated from the main group and headed for high places surrounding the Great Teton (later Grand Teton). For eight days, they climbed over loose debris and steep rock slopes with their heavy wet plate equipment, looking for the best spot to make negatives of the geology and strange new vistas. Night time in camp often brought freezing cold.

On the ninth day they found a narrow high snow-covered ledge that led to a ridge plateau directly west of The Great Teton. The pathway thru deep sloping snow was dangerous, but when they emerged at the top, they "were rewarded with one of the most stupendous panoramas in all America. Thousands of feet below lay the icy gorge of Glacier Creek, while on the eastern horizon the main range shimmered in the midmorning sun. Above all this towered the Grand Teton, nearly 14,000 feet above sea level." From two positions at this location, Jackson produced 5 11 x 14s, 13 8 x 10s, and 13 Stereoscopic views, each taking from 15 to 30 minutes to process. Most negatives were made in panoramic series by sweeping the whole horizon in overlapping clockwise fashion, starting with The Grand Teton. Included in this series was a stereo of Jackson with tent "darkbox" preparing wet plates on the edge of the abyss. A larger 4½ x 7 inch Cabinet size stereo format was used to cover several scenes. Jackson now knew the exalted feeling of being the first to have photographed a giant from this remote spot in the wilderness. The "High Places" were in his blood.

The return trip thru dense spruce forest to the camp on Teton Creek was made August 2, after a change in route to rendezvous with Hayden's party at the Upper Geyser Basin of Yellowstone. Stevenson originally planned to cross Teton Pass further south into Jackson's Hole (named for trapper) then travel northward, but Beaver Dick Leigh, the party's guide, told of deep snow and swollen streams that would prevent their passing. Instead, the group broke camp and back-tracked to Henry's Fork, crossed the Continental Divide at Taghee Pass, then followed the Madison River to the Upper Geyser Basin near "Old Faithful." There, on August 14, both parties renewed friendships from a year earlier and celebrated in rendezvous fashion. The Great Teton was renamed Mount Hayden on this occasion, but the name did not endure.

After several days of rest and comparing notes, both parties again separated. Stevenson, after a short trip to Virginia City, M.T. for supplies, continued the survey southward to search out sources of the Snake River around Jackson's Lake. His division disbanded at Ogden in mid October after completing their assignment. Jackson remained with Hayden and continued photographing Basins and Geysers around Gardiner's River, perfecting many of his views made the previous year. Two weeks and about 40 stereo views later, the snow returned. Jackson's team departed Yellowstone on September 3 by way of the Gallatin River and Mount Blackmore to Bottler's Ranch in Montana Territory. A week or so later Hayden's division disbanded at Fort Ellis, M.T. ending the 1872 survey season.

Back for the winter in Washington, D.C., Hayden would once again use Jackson's photographs to explain the wonders of the western mountains that words could not fully describe. The Tetons and High Places became part of the new legendary western frontier.

(continued on next page)

3-D BY LASER

Anaglyph 3-D video has been rather quiet recently as a commercial product. For a brief time a few years ago, television stations in many cities throughout the world broadcast anaglyph versions of 3-D movies from the 50's, including "Miss Sadie Thompson", "The Mad Magician" and "Revenge of the Creature". Audience reaction was less than enthusiastic. A handful of movie titles on videocassette had been marketed, but most have been pulled from distribution because of customer dissatisfaction with the process.

This would not seem to provide the most favorable scenario for a new venture into anaglyph video, but a new product is now being offered that represents a fairly successful application. A laser video disc, "Mars and Beyond" has just been released by Video Vision Associates, and it includes 14 minutes of 3-D motion picture footage of Martian landscapes from NASA's files.

The laser disc medium offers the highest quality image from pre-recorded video, much superior to Beta and VHS video tape. It should not be confused with the CED format that was dropped by RCA last year. When viewed on a good monitor, laser disc images are of exceptional clarity. The format allows perfect still frame, and fast and slow motion viewing.

"Mars and Beyond" includes a 3-D tour of the Viking Lander spacecraft as well as several Martian landscapes shot by the two cameras on the craft. The camera separation provided the geometry necessary to make spatial measurements and 3-D composites.

For optimum effectiveness, I had to spend time adjusting my TV's tint control using the disc's test stereo still pictures, as well as experimenting with different anaglyph glasses. Fusion of the left and right images is complicated by the hyperstereo viewpoints. Nevertheless, the 3-D in most scenes popped into place very nicely for me. Especially effective was a view of the probe arm of the spacecraft, advancing slowly towards the camera. This is the only successful "through the window" effect I've witnessed on anaglyph video.

At a suggested retail price of $39.95, "Mars and Beyond" is available from video stores nationwide or from Video Vision Associates, 7 Waverly Place, Madison, NJ 07940.

It is my hope that the studios will be encouraged to release some 3-D features on the promising laser disc video format.

COMMERCIAL 3-D SYSTEM OFFERED

Speaking of 3-D TV, a press release from Didik Industries says that the company is offering a line of 3-D television and 3-D film systems. Their 3-D TV-1 can be used with any conventional, unmodified video tape recorder, and the 3-D TV 101 portable system is designed for location use in production, sales, medicine, etc. Also, they offer the 3-D film system which uses super 8mm cartridges.

Although specifics are not given as to the stereo system utilized, the brochure indicates that a number of different techniques are used, including an interlock system, a prismatic projection lens, and an alternating image double scan rate unit.

Prices are not stated but are likely aimed at the professional user level. Didik Industries may be contacted at Box 133, Rego Park, New York 11374.

SHOOT YOUR OWN (ANAGLYPH) SUPER 8 3-D

Most amateur, as well as professional, 3-D filmmaking today is done in the polaroid process, as this column has often discussed. Few would argue against the premise that the projection of polarized light is stereoscopically superior to the use of colored filters. In addition, the polaroid approach allows full color pictures to be projected without "retinal rivalry" problems.

The ability to make anaglyphically exposed films has its own advantages however. No special adapters or silver screens are required for projection.

The British magazine, MOVIE MAKER, has recently published an article with complete instructions for the construction of an inexpensive anaglyph stereo adapter for a super 8 movie camera. In the 5-page article, author Steve Spicer includes illustrations, lists of materials and sources, design specifications, and shooting hints.

Although I did not have back issue prices and order information at presstime, interested readers can obtain same by sending a self-addressed stamped envelope to me, in care of STEREO WORLD.

HIGH PLACES *(continued from page 18)*

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A Stereo Print Transposing Easel

by John Martz

VIEWING WITHOUT MOUNTING

We've been meaning to follow up the article on stereo print mounting (July/August 1984) with a "how to" feature on other methods for some time now. Several stereographers around the country make their stereo prints on a single sheet of paper ("monolithic" prints) with very impressive, professional looking results. They all seem to have their own way of producing these gems—using easels, guides and frames of their own design and of varying complexity.

The methods explained in the two following articles should at least provide ideas and encouragement to those who've been thinking about trying some single-sheet stereo prints. Note that the design by John Martz is for 2¼" square negatives or 35mm Realist format negatives. The easel designed by Alldyn Clark uses cardboard rather than wood and brass, but if used with careful positioning could work with any format negative or slide. Controlling placement of the image relative to the stereo window is of course difficult with a latent image, and many workers draw or place a fine-line grid in the easel base to help preview the final stereo effect in the enlarger.

Early stereo view makers contrived many different ways to overcome the transposition and window alignment problem. Keep in mind all processes used contact printing directly from the full-size glass plate stereo negative(s).

Methods manipulating a single lens view type camera included: shifting a single camera the two positions (tripod or sliding board/rail) with two separate negatives; a single lens mounted on a sliding front lens board and a septum inside camera between the two plate sides; or a combination of both camera and lens sliding side swapping. These techniques were used where the subject photographed remained stationary and transposition was made between exposures.

Introduction of the two-lens stereo camera made view making more instantaneous and transposition occurred during the print cycle. Three different procedures were used to swap view sides when printed.

Prints were made in the first method, then cut and transposed when mounted on the card. Depending on the photographer's help, a few Monday morning views often remained pseudoscopic or poorly aligned when cut.

The second process shifted the glass stereo negative in a transposing frame making each print separately. The view remained attached at the center, but in some instances unequal exposures left one side lighter or darker than the other.

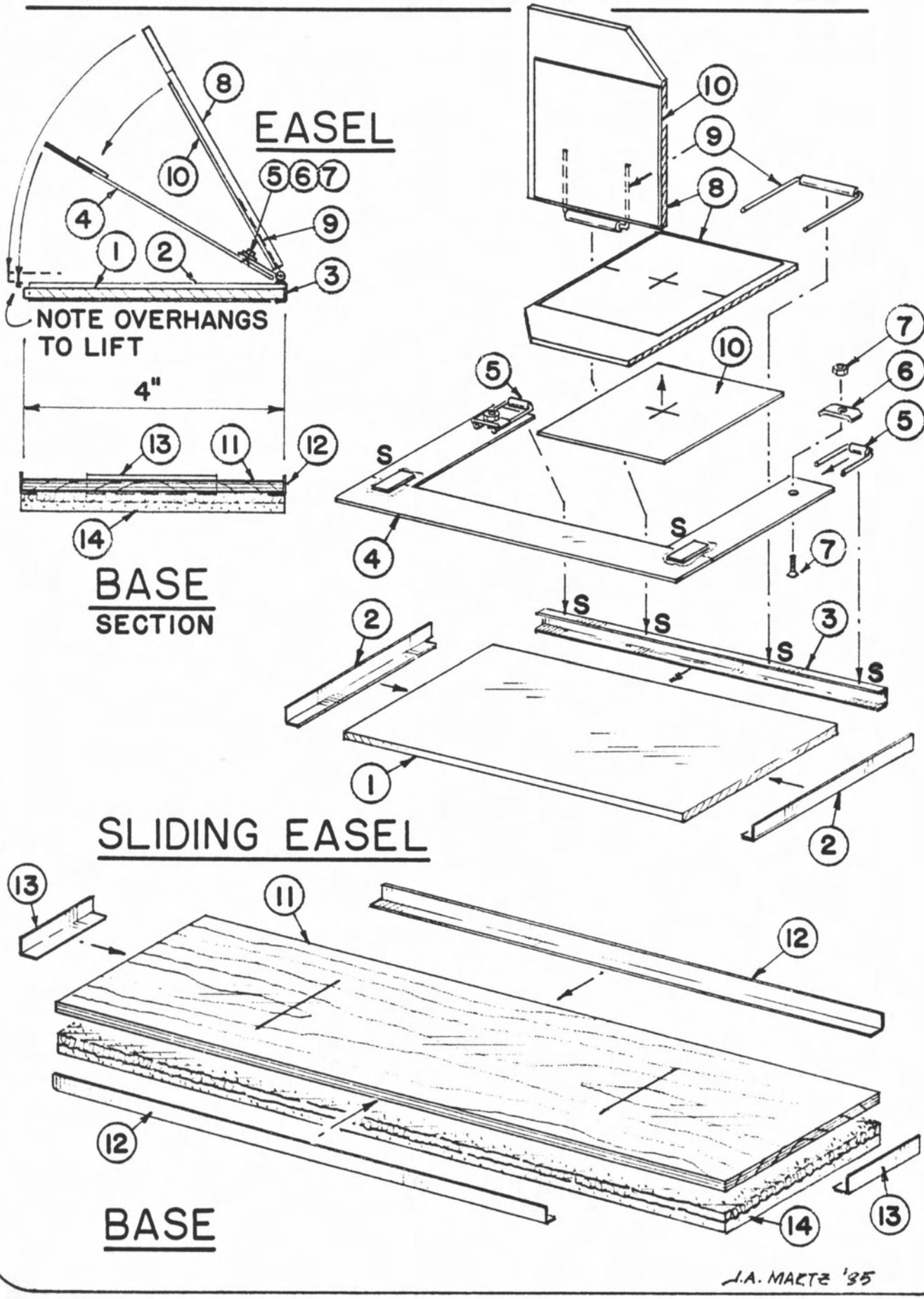
Finally, cameras and plate holders were designed for two separate glass negatives that could be easily fixed into a printing frame after the necessary switch. Several photographers were adept glass cutters and would cut and separate a stereo negative with like results. The two contact prints remained attached thus eliminating the troublesome alignment problem with each view.

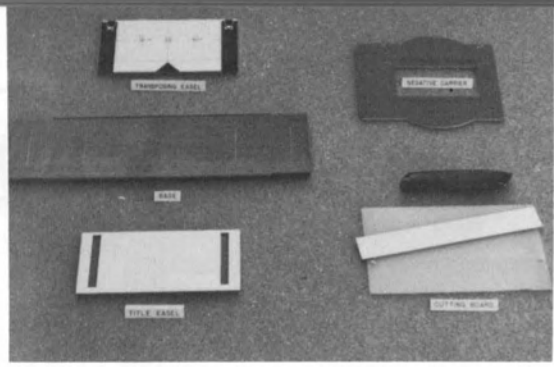
PARTS AND ASSEMBLY DRAWING

Sliding Easel

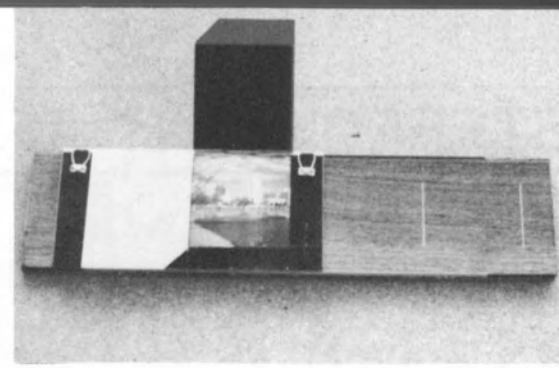
PART No.	QTY Ea.	
(1)	1	Bottom—4" X 8" X 3/16" plexiglas.
(2)	2	Side retainer—4" X ¼" brass angle.
(3)	1	Hinge mount and paper retainer—8" X ¼" brass channel.
(4)	1	Masking plate—solder tabs to join as shown. Spray top flat black. Sides 1" wide X 3¼" long X .030 brass (2 ea.). Bottom ¾" X 8" X .030 brass (1 ea.).
(5)	2	Hinge ¾" long—brass tubing around .061 dia. brass welding rod.
(6)	2	Hinge clamps—1/16" X ¼" X ¾" brass with drilled 1/16" holes.
(7)	2	Hinge clamp screws—1/16" dia. X ¼" long with flare head flush with bottom of mask plate (4). Tighten with nut.
(8)	2	Framing/exposure door—4 1/16" high X 3 1/18" wide X 1/8" board (Crescent 200). Cut hinge arm recesses at underside. Ink window frame lines to match inside edges of masking plate (4) below.
(9)	2	Hinge—1" long brass tubing around .061 welding rod.
(10)	2	Light-seal cover—3" wide X 3¼" high X 1/32" board. Set in masking frame then glue to underside of doors (8).
		BASE
(11)	1	Flat support—4" X 16" X 4mm plywood panel, finished side up.
(12)	2	Retaining rails—12" long X ¼" brass angles. Center and glue to underside of support (11).
(13)	2	End stops—1½" long X ¼" brass angle.
(14)	1	Non-skid bottom—4" X 16" carpet piece with foam underside.

STEREO PRINT TRANSPOSING EASEL





Finished easel, *base, and custom designed equipment for stereo prints.*



Sliding easel *on base with exposure door open for right image*

Today, we have a thin flexible negative that could be adapted to one of the preceding processes, but 35mm and 120 film, unlike the earlier larger glass plate negatives, needs enlargement to attain good viewable print detail. Adapting the enlarger into the second process seemed easier to me.

Manually cutting and transposing prints usually took 15 minutes each to mount, and cutting and gluing two negative halves was asking for trouble. Being one who is looking for a faster and better way to arrive at the same end, this print transposing easel evolved that makes printing stereo views easier and more enjoyable to produce.

Three views are the most I've ever squeezed from an 8 x 10 sheet using the 3″ format each side. To divide an 8 x 10 sheet into equal thirds, a 4 x 10 plexiglas cutting board was made as shown. Two screws locate the cutting guide 3 ⅓″ from the end of the board. A matt knife reduces the chance of putting steel particles into the developer, unlike a guillotine cutting board. Two cuts yield 3 unexposed stereo sheets for the easel.

Some background into this particular easel design is in order. I use a double 2¼″ square stereo format camera, the 120 negatives being together. My negative carrier is cut from heavy illustration board (Crescent 200) to project *both* sides at the same time in a 4 x 5 enlarger. A 150mm apochromat enlarger lens gives a 1 to 1.40 negative/image ratio with the enlarger near bottom, allowing a 3″ image from a 2¼″ negative.

The easel and base are made from hobby brass found at a local model shop, and odd scraps of wood paneling, plastic and illustration board.

To work the easel, it must first be centered on the base (between marks inscribed) and then both base and easel are centered under the two projected negative stereo images. Care is taken that the views are horizontal and parallel within the inked masking lines drawn on the framing/exposure door. Focusing is done with both doors open and a magnifier placed atop a dummy sheet in the easel. Even after placing an unexposed sheet into the easel, the image can still be composed using the masking lines with both doors closed. A foreground window can be easily located by keeping points on the nearest object/margin separation the same for both sides during the two transposition exposures. A background window for distant views should be gauged on an object 30 feet from the camera. Use known distances of objects in the view as reference points. A tilted negative pair can be corrected by making verticals in the two pictures parallel with the vertical side margins, then shifting the base forward or backward in addition to transposing the easel horizontally.

Realist photographers can use the easel without the base. A 4 x 8″ piece of rubber foam-backed carpet glued to the underside of the easel will prevent slipping on the enlarger board. Positioning the images is accomplished by sliding the 35mm negative through the film carrier, transposing without moving the easel.

After the two sides are exposed, titles and the photographer's name can be placed on the ½″ side borders using a separate easel. This feature could have been included in the main easel, but due to close proximity of the openings, light could flash over when burning the titles. Title negatives for contact printing can be shot on any 3¼″ view camera or you might be able to get your local printer to shoot you a high-contrast litho negative. Side titles can be personal and the designs infinite.

After development, you have a finished stereo view without all the mess of alignment, cutting or gluing and the thinner profile makes storing easier.

CONSTRUCTION NOTES

"s" on drawing denotes soldered joint to be done before gluing part to main assembly.

Metal /plastic and metal/wood surfaces are joined using Contact cement.

Wood and cardboard surfaces joined with wood glue.

Norfolk & Western No. 611

Stereo by John Martz.

Printing Holmes Style Views from Realist Format Negatives

by Alldyn Clark

Aside from my profession as a photographic consultant and darkroom technician, I have had an enjoyable hobby over the years taking stereo pictures with my Realist format camera. Since in the past I have been restricted to color slides, I envisioned a way to convert to Holmes style scenes and decided to fashion an enlarging easel to accomplish this. At the same time I wanted to print each scene side by side on a single sheet of enlarging paper, properly aligned.

Begin by having 3/4 inch plywood cut to 10 X 14 inches (10″ wide at the top by 14″ long). Also cut two sheets of heavy bristol board the same size. Spread a small amount of white glue on one sheet of board and on the face of the plywood, and mount the board carefully on the wood.

With a straight edge, mark a pencil line across, 2 5/8 inches from the top and another line all the way down, 1 inch from the left side.

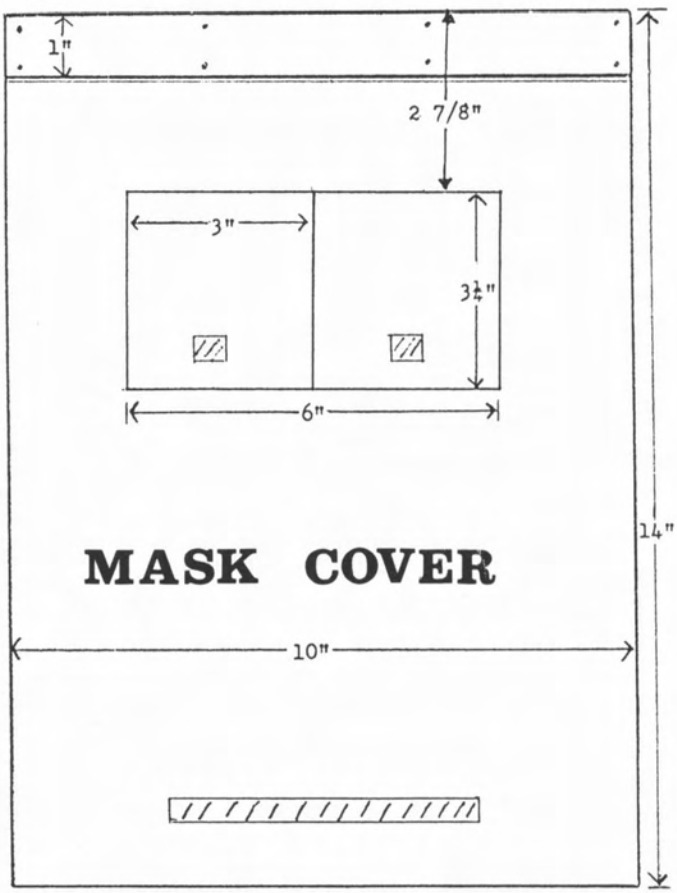
Cut two 5/8 inch wide strips of bristol board, 8 inches for the top and 11 inches for the side. Glue the smaller strip on the *outside* of the line at the top and the larger strip on the outside of the left line. These make up the enlarging paper guides. When the glue has set, nail these strips with ½ inch round-head nails (not tacks) preferably chrome so as not to rust from use. The base is now ready to accept the top mask cover.

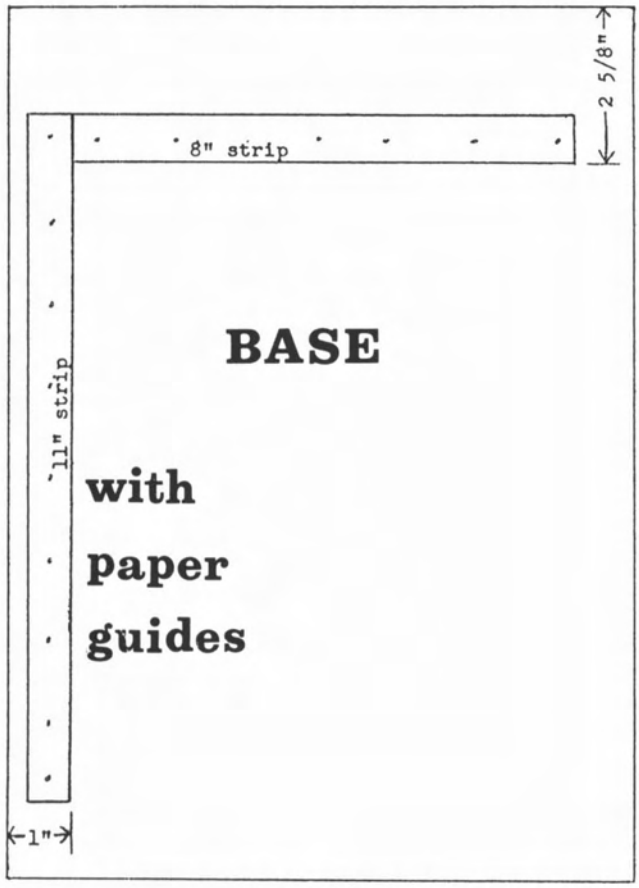
Easel with paper *inserted along guides. This is the mask for arch top views, with openings that are removed completely and then replaced when printing right and left sides.*

Much care has to be used in making the mask cover for the easel, as both the mask and the stereo windows are self-hinged (the top being reinforced with tape).

Start by scoring with an Xacto knife across the top, 1 inch down and *less* than half way through the bottom of the bristol board. Above it very carefully score two lines with the knife so that a thin strip of the top surface of the board can be peeled away. Now with a straight edge holding down the 1 inch top strip, carefully bend the bristol board up. If done properly the board should not break, tear or separate. Reinforce it with ½ inch adhesive tape on the underside.

The difficult part for the openings of the stereo frames begins with a similar scoring underneath *less* than halfway through the bottom, 2 7/8 inches down from the top and 2 inches from each side—making this cut 6 inches long. Measure 3¼ inches down from this score and make another cut 6 inches long and centered. But this time, cut right through the board. Make 3 more cuts right through the board, one on each side and one in the center. This completes the stereo openings and if done properly they are each 3¼ X 3 inches. With the ruler held down above the stereo





frame openings, bend them up slightly at first and then up and down until you have made your own "hinges". Do not cut on top of these hinges.

NOTE:

For arch top views, the stereo frame openings are cut out completely and removed and replaced during printing instead of being hinged.

Apply the completed mask cover to the easel base by glueing the underside of the 1 inch strip and placing carefully at the top. When the glue has set, nail down with 8 round head nails in pairs spaced 3 inches apart. Glue a strip of wood 3/4 x 5 inches centered near the bottom as a handle to open the cover. For the stereo windows, glue similar pieces of wood, 3/4 inches square.

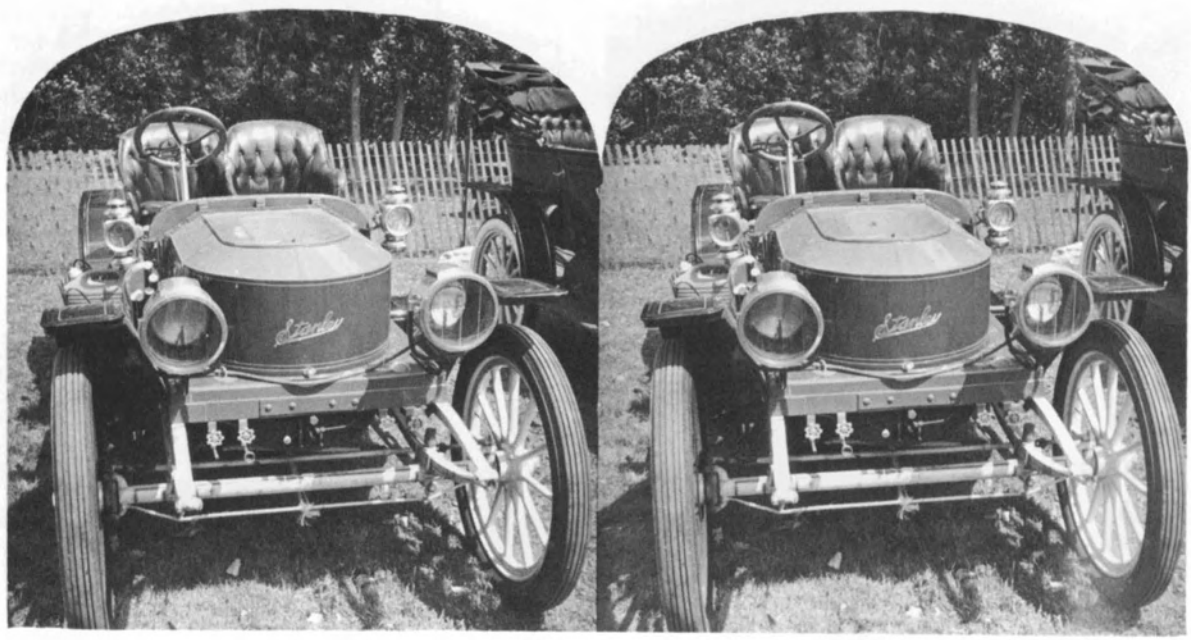
To prevent fogging and glare while exposing the prints, buy a water-proof black marking pen and coat underneath the stereo openings of the board. You are now ready to make Holmes style views from Realist format negatives.

Lift the enlarging mask and insert a 5 x 7 or 8 x 10 sheet of paper. Open the right window and make the right exposure. Flip the red filter under the lens, shift the film to the left image, close the right window, open the left window, swing away the red filter, and make the other exposure.

I prefer to use 8 x 10 paper and that is why the easel is 10 x 14 inches. For color, 8 x 10 paper is more convenient than 5 x 7, and I make 2 sets of stereo prints at the same time. Color prints are quite time consuming and require a paper safe to be used each time a scene is composed on the easel and each time the frame shifts.

With time and patience you can make beautiful and better prints than you ever thought. Good luck and happy stereo!

Stereo *by Alldyn Clark, printed with arch top easel.*



THE STEREO VIEW CLUB— ANCESTOR OF NSA?

by T. K. Treadwell

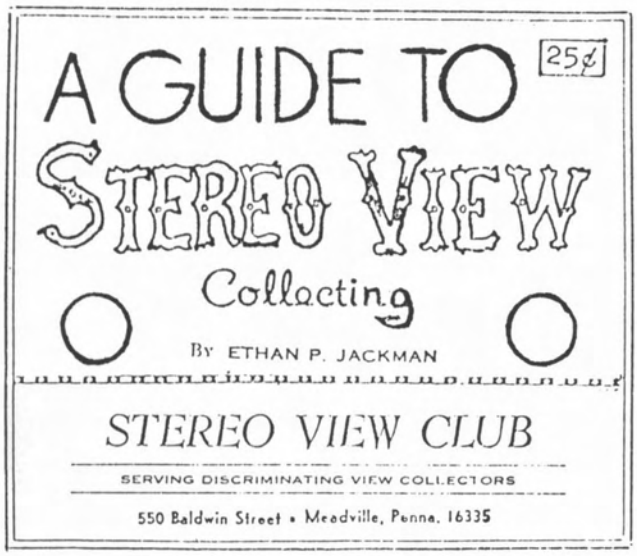
While sorting out some stereo views recently I ran across several that had a neat, rubber-stamped label on the back reading "STEREO VIEW CLUB". I became curious about this organization, and wondered if it might have been a forerunner of our NSA. I sent off some inquiries to a few of the old-timers in the stereo field, as well as our own Holmes Library. The library archives turned up considerable information, and William C. Darrah, Fred Lightfoot, and Ray Walker all provided substantial assistance to my search.

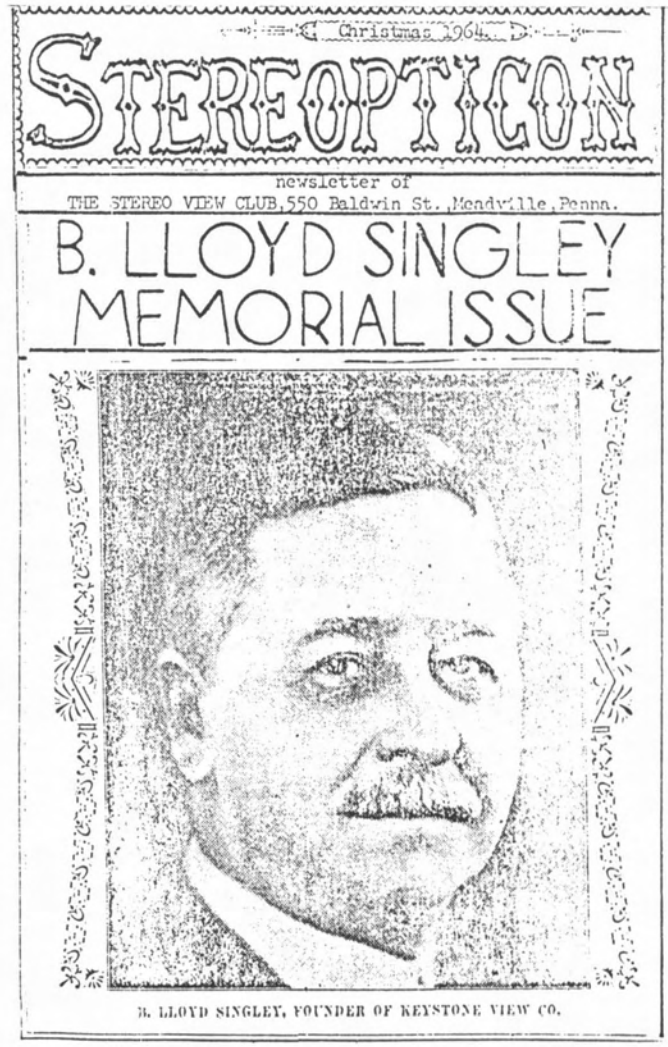
The earliest reference I could find to the club was dated 1964. A small newsletter entitled "STEREOPTICON" was produced periodically, and the organizer behind the club was Mr. Ethan P. Jackman, of Meadville, Pennsylvania, home of the Keystone View Company. From our Library and Mr. Walker came copies of this publication, as well as correspondence from Mr. Jackman, and from these sources I've put together a skeleton reconstruction of the Club.

It apparently came into being in the early 1960's, since correspondence from Mr. Jackman in 1966 claims that they have been "serving discriminating view collectors for three years." A mimeographed letter written to entice members in 1966 outlined the club's services:

"As a member you will receive hundreds of rare, first-rate views throughout the year. Enjoy them in your home for two weeks, then return them for a new assortment. We usually send out 20 views at a time...you have the option to purchase any views you desire, but are never obligated to buy anything...You will receive all copies of *STEREOPTICON*, the only publication devoted exclusively to stereo views...Our experienced staff is always ready to provide information and assistance..." Membership was $3 per year.

The newsletters were small, mimeographed publications, 4 or 8 half-sized pages. Short articles on stereo subjects were included, such as the George Eastman House, free-viewing of stereos, and how to store views. One full issue was devoted to B. Lloyd Singley, founder of the Keystone View Company. In addition to the newsletter, the club produced a pocket-sized "Guide to Stereo View Collecting." It noted that stereo views usually sold for about 25¢, with Brady photos of Lincoln going as high as $5.





The club apparently bought and traded views also, since one letter in the files invites people to describe and evaluate their views. The club did more than handle vintage views, however. Mr. Jackman took a series of stereos of the 1964-65 New York Worlds Fair, "using original equipment of British manufacture". He produced a series of 14 views which sold for $7, with 75¢ extra for sepia toning.

He also produced galvanized steel boxes in which views could be stored. They came in two sizes, one for standard views, the other for cabinet-sized. The boxes sold for $2.35 for the small size.

The club seemed to be aimed primarily at relatively novice collectors, and experts like Darrah and Lightfoot had little use for it. "It was primarily a selling scheme," says Darrah. "Members received cards which they could purchase at very nominal prices. Everything I received was post-1898, Keystones, U&U, and Kilburns, and I never found anything of interest to me."

Lightfoot expressed much the same opinion. "The Club was really just a sales gimmick, with some motivation to upgrade the field. I have a recollection that he might have had access to Keystone stocks, since he sometimes included views that seem to not be from Keystone's published material."

The club seems to have folded up in early 1967. In a letter to Mr. Walker, Jackman said that view mailings had been suspended, but that he would be notified when they were resumed. Apparently they never were, and the short-lived Stereo View Club vanished from the scene.

Profiles From Oblivion

by Norman B. Patterson

MADEMOISELLE from ECLUSIERS

So be it written in the Book of Love.
I do not care about the book above.
Erase my name. Or write it as you will.
So it be written in the Book of Love.
Omar Khayyam/Fitzgerald discarded quatrain

Diminutive Marcelle Semmer did not go looking for war. War came looking for her. Until August of 1914 her life was that of an orphan girl living in a small hamlet called Eclusiers which was near to Frise on the Somme River.

In the early days of the Great War, following a startling defeat suffered by the Allies at Charleroi in Belgium, German forces surged after retreating French troops. There was hope of making a stand at the Somme River but it failed to materialize. It was near to Marcelle Semmer's home that French forces swarmed across a drawbridge over a canal. The German pursuers were close behind. It was the young girl who raised the bridge as the last of the French crossed over. The drawbridge was operated with a key which Marcelle, fearing that the Germans could force her to lower the bridge, tossed into the canal. Her actions delayed the enemy forces for a full day and presumably saved lives.

While the Germans occupied the area, Marcelle remained behind. She located and concealed French soldiers caught behind the enemy lines, guiding them to escape through the marshes she knew so well. This continued until she was eventually caught in the act by the Germans. Her captors had little sympathy for her behavior and sentenced her to death. This went so far as to find the brave girl actually facing a firing squad. Whether by happenstance or design, it was at this moment of truth that the French were able to mount a cannonade which pretty well destroyed the village. During the confusion, the resourceful girl managed to escape.

She could have left the war zone but she stayed in the vicinity, again helping French soldiers whenever and however she could. She was guide and scout and, when necessary, a nurse for the wounded. This went on for more than a year. Only when her health began to fail did she agree to go to Paris where she was promised she could study nursing and care for wounded soldiers.

Marcelle Semmer was not a member of the military but when, as fate would have it, the call came, she did not fail to answer. So highly regarded were her actions that when the Croix de Guerre (War Cross) was instituted in 1915 she was among the early recipients. Further she was presented with the coveted Cross of the Legion of Honor, first instituted by Napoleon and still France's highest military award. But there was to be more.

The orphan girl became the daughter of France and the proud parent, in time, bestowed its greatest honor...the presentation of her name in the great hall of the Sorbonne. But, in the end, can she be honored more than by saying she did what she had to do and she did it out of love?

In the viewcard illustrated, Keystone #18602, Mlle. Semmer stands amidst the ruins of her village just after she has been awarded the Cross of the Legion of Honor.

W86
Keystone View Company
Manufacturers COPYRIGHTED Publishers
MADE IN U.S.A.
Meadville, Pa., New York, N. Y.,
Chicago, Ill., London, England.
18602 Ruined Village of Eclusiers, France. M'lle Semmer Decorated for Heroic Actions under Fire.

An Experiment in Stereo Twinship

by Steven Schwartzman

On May 21, 1981, I spent a few hours photographing Nancy Ferris near Austin, Texas. At one point in the afternoon I took two stereo pictures of her in quick succession; between the two she didn't change her pose at all, but did change her expression from serious to happy. Later on, in the darkroom, I inadvertently printed up the right half of the smiling picture and the left half of the serious one. When I put the two halves together in a stereo viewer they fused perfectly, with the exception of Nancy's face, which ended up being reminiscent of the Roman god Janus. The effect was intriguing enough that I went ahead and made a permanent stereo card of my "mistake."

It also dawned on me that if I photographed a pair of identical twins with the same expression on their faces, taking one picture slightly from the right and other slightly from the left, the two images ought to merge together in a viewer to create a 3-D picture of a composite, non-existent person. The hybrid stereo pair might even represent the common identity that twins are so often reported to share. I felt fairly sure that no one else had ever tried anything of the sort before, but since I didn't know any identical twins at the time the idea lay dormant.

On March 24, 1985, I ran into my former calculus student Tom Hill at a classical concert at the University of Texas in Austin. We filled each other in on what we'd been doing since we'd last met, and somehow I brought up my old idea of photographing identical twins to make a composite picture. Tom replied that he'd noticed a pair of twins in his virology class who always came and went together, and who might be what I was looking for.

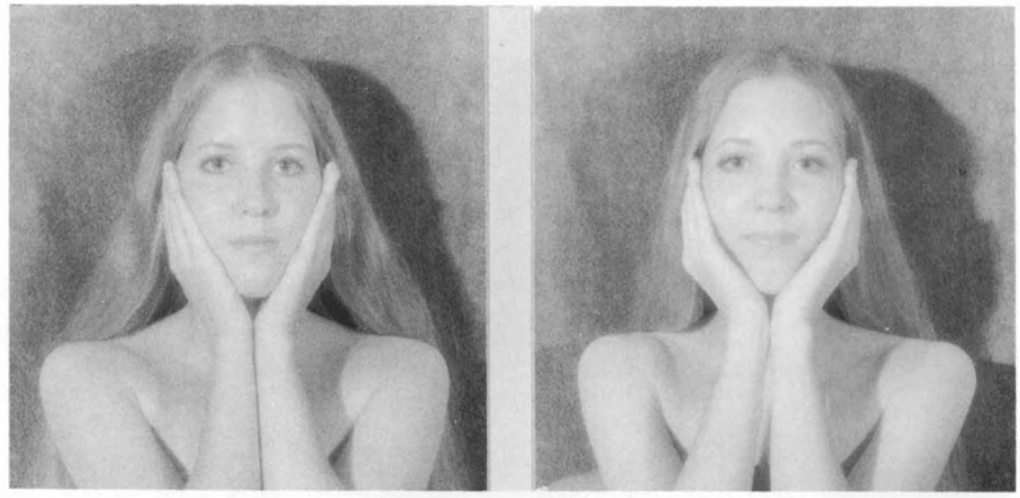
The very next day I approached the twins—whose names turned out to be Cristie and Lissie—and explained my idea to them. After seeing samples of other 3-D work I'd already done they agreed to model for this newest project.

On April 2, 1985, I went to the twins' apartment and set up a tripod with a Canon A-1 camera and two flashes. Lissie would sit for the first picture in each pair, after which Cristie would take her place and try to recreate the same pose as her sister, while I would move the camera and its tripod a few inches to the left and make the second exposure. We put a dark towel on the wall as a backdrop, and the twins took turns sitting in a chair directly in front of the towel. We did 16 pairs of pictures on Ilford Pan-F film, varying the poses as we went. In some each twin looked directly toward the camera, in others each turned a little to the side or posed completely in profile. In some their very long hair was braided behind them to keep it out of the way, while in others it fell freely over their shoulders. After the conventional film ran out I switched to another A-1 loaded with black and white infrared film, which I've been using regularly for years. We were getting tired by then, and it was getting harder to think of different poses to try. We did another pair, and then as a final thought I suggested that each twin pose with her hands framing the lower part of her face. That was the end of the session.

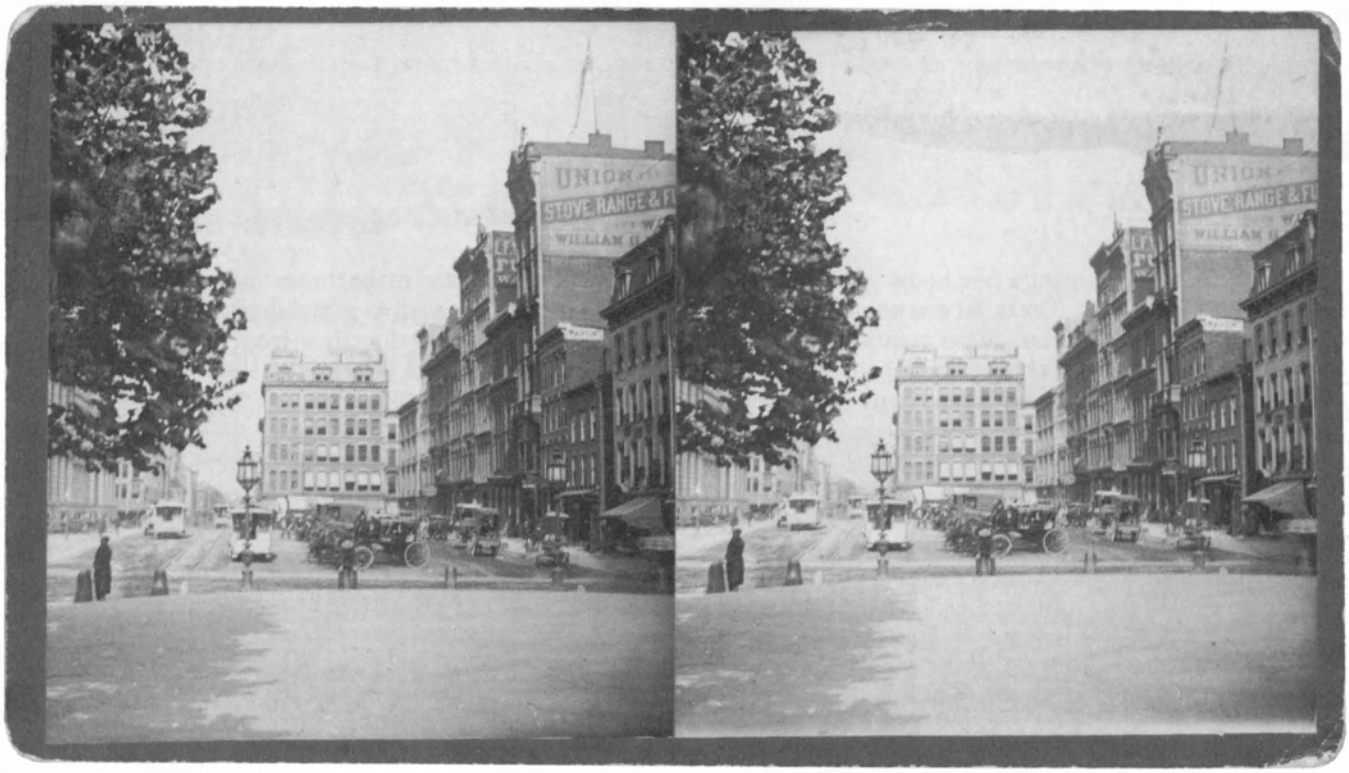
When the weekend came I had time to go into the darkroom and see what we had created. I picked some of the most likely looking pairs from the contact sheet but was disappointed when I printed them up and looked at them with a stereo viewer. There were simply too many discrepancies, and the halves wouldn't blend together very well. Cristie and Lissie's shoulders had some depth, but not their faces as a whole. It became apparent that although identical twins may seem initially alike, there are actually many small differences. Lissie's mouth, for example, is noticeably wider than Cristie's, and their smiles are very different.

I was almost ready to quit but decided to try one of the infrared pairs to see if the twins blended together any better than they had on conventional film. I picked the very last pose we'd tried. Looking through the stereo viewer, I was thrilled to find that most parts of the two images merged quite well. In particular, the twins' arms and hands had a lot of relief, and their faces came together very nicely. This is the stereo pair that appears here, with Cristie on the left and Lissie on the right. The fact that infrared softens or even obliterates surface details has worked in our favor by keep-

(continued on page 39)



Stereo "pair" *Cristie and Lissie. c 1985 S. Schwartzman.*



THE UNKNOWNS

by Neal Bullington

Ron Spielman wrote that "After years of checking 'The Unknowns' I finally spotted a view that is familiar to me." We're pleased that he did. It was the one at the bottom of page 29 in the JAN/FEB '85 issue, which turned out to be the Stephenson County Courthouse in Freeport, Illinois. The building's foundation was laid in 1870 and it was completed and occupied in 1872. The walls were brick, faced with stone, while the cornices and trim were metal painted to match stone. The lower portion was constructed with arches and metal to make it fire resistant, but the upper portion was built with wood joists. The dome had a 1-ton clock with an 8½-ft. pendulum and a 1,850-lb. bell. In 1915 one of the 500 lb. weights crashed through two floors of the building, and in 1927 the clock was dismantled and stored, and the dome removed. In 1934 the clock tower was replaced by a smaller colonial tower which lasted until 1965. The whole courthouse was razed in the early 1970's. The iron fence around

the square was removed in 1900. The soldiers' monument had its cornerstone laid in 1869 and was dedicated in 1871. It still stands but the figure on top was removed in recent years after being struck by lightning.

For our first unknown this time we feature an orange card with pink reverse sent to us by Vern Conover who knows only that it was in a batch of New York views. Signs on the building in the center distance say "clothing" and "Pickering", and on the buildings at right are "Union Stove, Range & Fuel" and "Martin's."

Vern also sent the gold card view of a building identified only as "City Hotel." That really narrows it down, doesn't it?

Ye olde unknowns editor provides a couple of views this time. One is a buff card labelled "57 Town of Tequa". Note the photographer's equipment against the wall. Anyone know where the Tequa Pueblo is (was?) and who the photographer might have been?

The other of our cards is something a bit different. On the rear is printed "The Hermit and Visitors. Photographed & Published by O.M. Peebles, Athol, Mass." A strange scene...closest to the camera is a man in civilian clothes with a long-barrelled rifle, then a man in military uniform, and a third with upraised arm whose head and shoulders are covered with cloth. Men, women, and children look on from tables in the background. Is this a visit to a local character of the sort Victorians fancied, or perhaps an outdoor theatrical production?

We'd like to answer the note we received from Ms. E. Lazarus: yes, certainly we'd enjoy the chance to review the tired-looking, poor quality unknowns that you keep in a huddled mass in your drawer, yearning to be free viewed. Just send them to Neal Bullington, 137 Carman St., Patchogue, NY, 11772.

NEWVIEWS

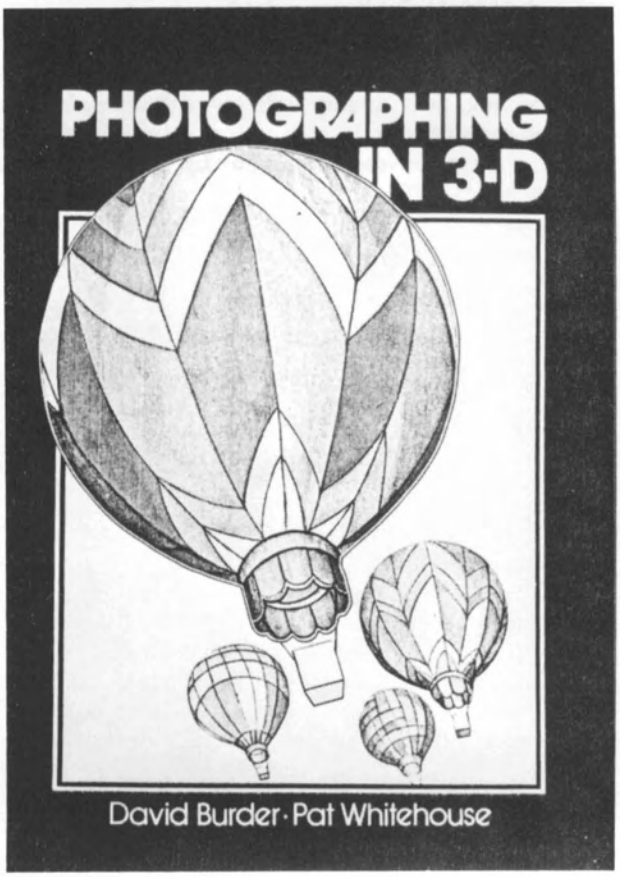
by David Starkman

Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column **depends** on readers for information. (We don't know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

A FULL COLOR 3-D MANUAL FOR BEGINNERS

"Photographing in 3-D" is a new 3-D book by David Burder and Pat Whitehouse, published in England by the Stereoscopic Society. It is intended to be a no-nonsense non-technical introduction to 3-D photography for the total beginner. It succeeds very well, covering everything from taking 3-D photos with a single ordinary camera, to mounting, viewing and projecting. Twin cameras, stereo cameras, attachments and even a bit of history are all included in this 32 page book. (A four-page chapter-by-chapter supplement by Susan Pinsky and David Starkman gives useful extra tips, equipment information and addresses.)

To add to the interest, Pat and David (both award winning stereographers) have filled the book with 30 full-color stereo pairs suitable for free-viewing or for viewing with a lorgnette type viewer that is supplied. The book is approximately 5 ¾" x 8¼", printed on heavy glossy coated paper. With the text are 27 black & white pictures and illustrations to make it quite easy to understand.



This is the perfect book for beginners, but both novice and advanced stereographers will enjoy the many color 3-D photo examples, which range from the Crown Jewels to macros of flowers and birds. The book is available in the U.S. from Reel 3-D Enterprises, Box 35, Duarte, CA 91010 for $9.95 (including viewer) plus $1.00 shipping.

It will probably already be a collector's item by the time this is published, but one of the cutest 3-D items to be marketed recently is the "Paas 3-D Coloring Set," sold only for Easter as an "Easter Basket Stuffer."

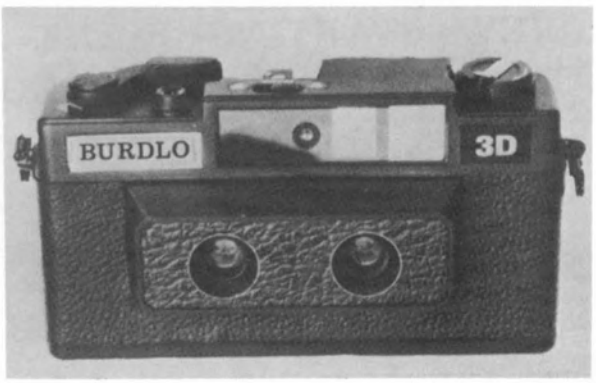
The set includes a pair of anaglyph 3-D glasses, six 3-D scene cards to color, a 3-D artist wall certificate, 3-D Artist Club membership card, and 3-D coloring pencils. All this for $2.99. Irresistable!

NIMSLO/BURDLO STEREO SURGERY

This may be the last gasp, but this month all of the major photo magazines, and several major newspapers, are running ads for the Nimslo camera, available directly from Nimslo. Price is $49.90 for the camera with flash, or $29.90 for the camera alone, plus $4.75 shipping. For more information or to order by credit card call toll free 1-800-821-7700, extension 301.

With the Nimslo camera getting this cheap, it has become feasible for tinkerers to consider a modified version of the camera. In the forefront is David Burder of England. By removing the two outer septums, putting in all new lens board and shutter blades, with lenses spaced about 36mm, he has created the "Burdlo". This is a camera with side-by-side nearly full frame (22 x 36mm) 35mm format, retaining the auto exposure feature of the original model. While the reduced 36mm base is not suitable for everything, this seems like quite a handy modification.

If any *STEREO WORLD* readers have made Nimslo modifications which they would like to share, please send description and photos to me c/o Newviews.



3-D AT PMA VEGAS

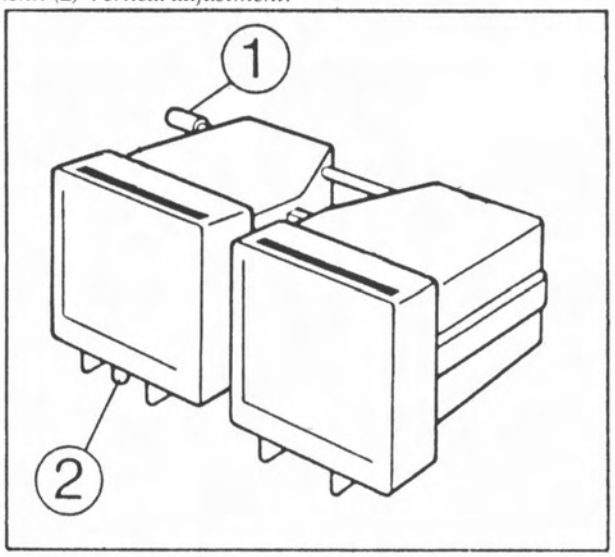
Every year the biggest photographic convention in the USA is the Photo Marketing Association Annual Convention and trade show. Equipment suppliers, manufacturers and distributors from all over the world are there to show their latest products. This year the show was in Las Vegas, and Susan Pinsky and I attended, in search of new 3-D products. We didn't find a lot, but we did find a few items.

The most obvious and well displayed 3-D item was the twin projector system by Eumig, which I have already tested and described in the last issue of Stereo World. Eumig did a very clever and eye catching display with custom bright yellow giant lorgnette-style 3-D glasses hanging from yellow plastic coiled chains. This made it easy to walk up and see the continuously displayed twin 35mm 3-D slides.

The factory-made polarizers for the Eumig system were displayed for the first time. These are glass protected in a plastic frame, with a bracket, which has a pair of prongs that mate with holes for this purpose on the front of the projectors. These are now available through Reel 3-D Enterprises for $19.95 per pair, plus $2.00 shipping.

We also saw a slick new twin 35mm 3-D slide viewer from Italy. This is for separately mounted 35mm stereo pairs, and features an adjustable interocular, with a vertical adjustment screw on one of the two slides. Focus is semi-fixed (the lenses are in a barrel which may be pulled out and held in place by tight friction fit), and it is of a hold-up-to-the-light type. Packaged with 3 pairs of sample 3-D slides it will sell for about $25 to $30 from Reel 3-D Enterprises.

The "Stereokit" *slide viewer from Italy. (1) Interocular adjustment. (2) Vertical adjustment.*



3-D for 3 G!

The only other 3-D item was the long awaited twin 35mm Stereo projector from Rollei. A sample was not even expected to be at the show, so there was no provision for demonstration. But we did get to look at (see photo) and open up the unit, and it appears to be a beauty of inner complexity and outside elegance.

On the outside this model is nearly identical to the latest all black version of the twin lens 35mm dissolve projector that Rollei has been selling for a few years. Through a complex and clever carrier system, two consecutive slides from a single straight tray are fed into position in a manner that allows for fade and dissolve projection in a single projector.

The stereo version has been modified to allow both slides to be illuminated at full intensity, with additional vertical and horizontal adjustment knobs and built-in polarizers. Externally the only real visible difference is an extra cooling fan on the top of the housing, and the vertical and horizontal adjustment knobs. The projector may also be switched to

fade and dissolve for normal flat slides.

Focus is automatic, and there is an automatic advance system with a timer continuously variable between 0.5 and 45 seconds. There are connections for tape synchronization and a remote control unit that can control nearly all the functions of the projector.

Rollei is producing these on a hand modified custom-order only basis. Retail price is approximately $3,200, and a 6 to 8 week wait is required for the modification. Orders can be placed through Reel 3-D Enterprises. (Be sure to specify quantity...)

AN ENGLISH ENTRY IN THE 3-D PROJECTOR RACE

Yet *another* dual 35mm projector with stereo capability has joined the above mentioned Eumig and Rollei models. From England, David Robinson has sent more information on the Royal System 150 (Model SU5). Designed for promotional and educational applications, the Royale measures 12" x 12" x 11" and incorporates two projectors, an auto dissolve unit, and a *stereo* cassette deck and amplifier in a single integrated but expensive system.

The projection units and lenses are placed one directly above the other, fed by two separate 70 or 80 slide magazines. Focus is automatic, and 13 different interchangeable lenses from 25mm to zoom to 300mm are available. Dual 240v or 115v operation is also available.

For further details contact H.B. (audio visual) LTD., 2 London Road, Wellingborough, Northants NN8 2BT England.

MORE 3-D TRIVIA

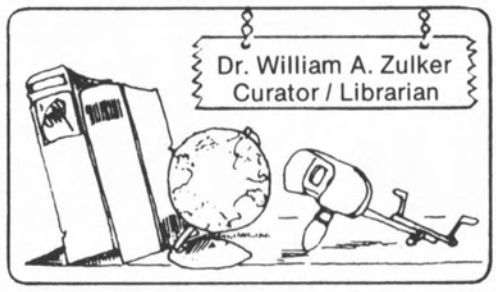
Ron Labbe was the first to write in to remind me of the classic episode of "The Honeymooners" where Alice is bugging Ralph about not even having a TV set, while the Nortons are about to get their second one. Ralph replies "You know when I'll get a TV, Alice? When they have 3-D TV!!!" A good thing that Alice didn't know she'd still be waiting 30 years later!

David Hutchison reminds us that the star gremlin "Gizmo" of the recent film "Gremlins" was a fan of 3-D comic books, and is shown holding anaglyph specs and reading one in one scene.

Although I can't find it on any of the popular lists, Alan Williams tells me that the 1954 film "Them", which I mentioned, actually was shot in 3-D, but that a 3-D print was never made, and nobody seems to know if an other-eye negative still exists anywhere. Any behind-the-scenes experts out there?

Keep the 3-D trivia coming, and we'll be happy to put it in print.

OLIVER WENDELL HOLMES LIBRARY REPORT



OLIVER WENDELL HOLMES STEREOSCOPIC RESEARCH LIBRARY, EASTERN COLLEGE, ST. DAVIDS, PA 19087

WHEN THE FROST IS ON THE PUNKIN
(with apologies to James Whitcomb Riley)

When the Frost is on the punkin and the Kids are back in school,
With the days all brisk and snappy, and your bag and head plum full
Of Keystone views;—and notions that we learn much thru our eyes,
And they say, "Why, yes, I want some," of course it's no surprise:
Oh it's then we're filled with singin' as we go along our way,
Gettin' ready for rejoicin' on that glad Thanksgiving Day.
So we'll plan, and work, and hustle; cram our jeans with cash plumb full,
When the Frost is on the punkin, and the Kids are back in school.

A. Keystoner
T.N.T. Sales Newsletter
Keystone View Co.
September 17, 1932

WOMEN PHOTOGRAPHERS

Dr. William Culp Darrah has developed a list of "Nineteenth Century North American Women Photographers" numbering more than 200 women. The list has been computerized by the Education Cafeteria of Baltimore, Maryland and made available to the Oliver Wendell Holmes Stereoscopic Research Library and two other institutions. We are grateful to Dr. Darrah and to Naomi Dagen Bloom for providing this information. Any interested researchers should contact Dr. Darrah directly for further information about the photographers. His address is 2235 Baltimore Pike, Gettysburg, PA 17325.

BESSLER-STEREOPTICON

In a previous report we indicated that Mr. and Mrs. Al Schear of Trenton, NJ gave us a *Bessler-Stereopticon*, 17" x 15" x 24". Is there anyone who can provide information or literature regarding this machine?

MOTOROLA TV SALES MACHINE

We also possess a small table-top three-dimensional viewer advertising Motorola TV. The machine "Rotoreal stereo viewer" holds 18 standard size 3-D slides. Unfortunately, we do not have any of the original Motorola slides. Can you help us locate them so that our display will be just like it was many years ago?

DONATIONS RECEIVED

We are grateful to the following people who are helping the growth of the Library through their donations:

Donald Baird—	*Incidents of Travel and Adventure in the Far West* by Carvallio
Gary Peck—	44 stereoviews
Harold Layer—	100 copies of *Bulletin Mensuel du Stereo Club Francais*, 1972-1982
John Weiler—	*Symmetry*
Paul Dickson—	60 stereoviews
John Dukes—	39 stereoviews
Scott Bryner—	Sicily stereoview
William Brey—	William Rau's Journal *Photographic Experiences in the East*
Bill Angrick—	"1870's in 3-D," Des Moines Sunday Register
Freeman Hepburn—	*Egypt and the Holy Land, First Photographs* Collection of 3-D views of Egypt

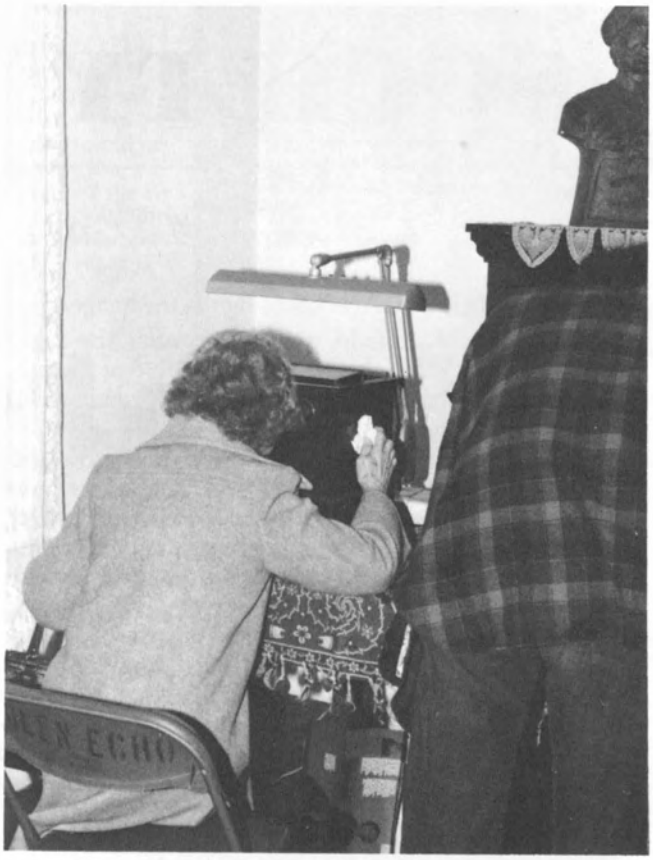
Joint National Park Service/ NSA Program Scheduled for June 30th

A public program featuring stereoviews will be presented jointly by the Clara Barton National Historic Site and members of the NSA on Sunday, June 30, from 1-5 PM. The house, located at 5801 Oxford Road, Glen Echo, MD, was built in 1891 by Clara Barton, the founder of the American Red Cross. When completion of a trolley line enabled commuting to Washington, DC, she made it her home and the Red Cross Headquarters as well.

Clara Barton patterned the building's unique clerestory architectural style after a relief hotel erected by the Red Cross for victims of the Johnstown flood of 1889. The interior wall and ceiling construction is of particular interest, being made of muslin material stretched, tacked and painted. While Clara was in residence, the home was filled with momentos, both from the US and abroad, constituting a sort of personal and Red Cross Museum.

The National Park Service has administered the house since acquiring it in 1975 and is involved in an ongoing restoration of the building as funding permits. Clara Barton NHS staff have been stereo enthusiasts since acquiring a Keystone view of Clara Barton at the 1983 NSA Spotlight Auction. They have reproduced "heavy duty", plastic-backed duplicates of the view which are available with viewers for the use of those touring the house. Examples of

Visitors *to last year's program absorbed in viewing stereos.*



other subjects are also on hand.

This will be the second year that a stereoscopic program has been included in the Site's special events. Last year's program included a display of viewers and illustrations of viewers, with hands-on viewing of a representative assortment of subjects. NSA members Susan Myers and Debbie Cooney donned white gloves (as did attendees, due to Park Service archival regulations), and answered questions while assisting with the viewers. An additional feature was an exhibit of 80 Washington, DC, views (circa 1859-1910) which illustrated the changes which took place during Clara Barton's association with the City. The program was prepared by NSA member Peggy Bartlett, a volunteer at the Site.

A special highlight of the program was the display of an unissued 1905 stereo photo of Clara Barton by D. H. Ashton, discovered by John Waldsmith in the Keystone Mast collection. The view has provided important new pictorial information which will enable the Site staff to accurately restore the front entrance to the house.

The June 30 program will feature a display of views illustrating Victorian leisure activities. NSA members will be on hand to assist the public and answer questions. Tours of the house will also be available. For further information, contact the Clara Barton National Historic Site, (202) 492-6245 or Peggy Bartlett (202) 244-5910.

NORTH AMERICA'S HISTORIC BUILDINGS

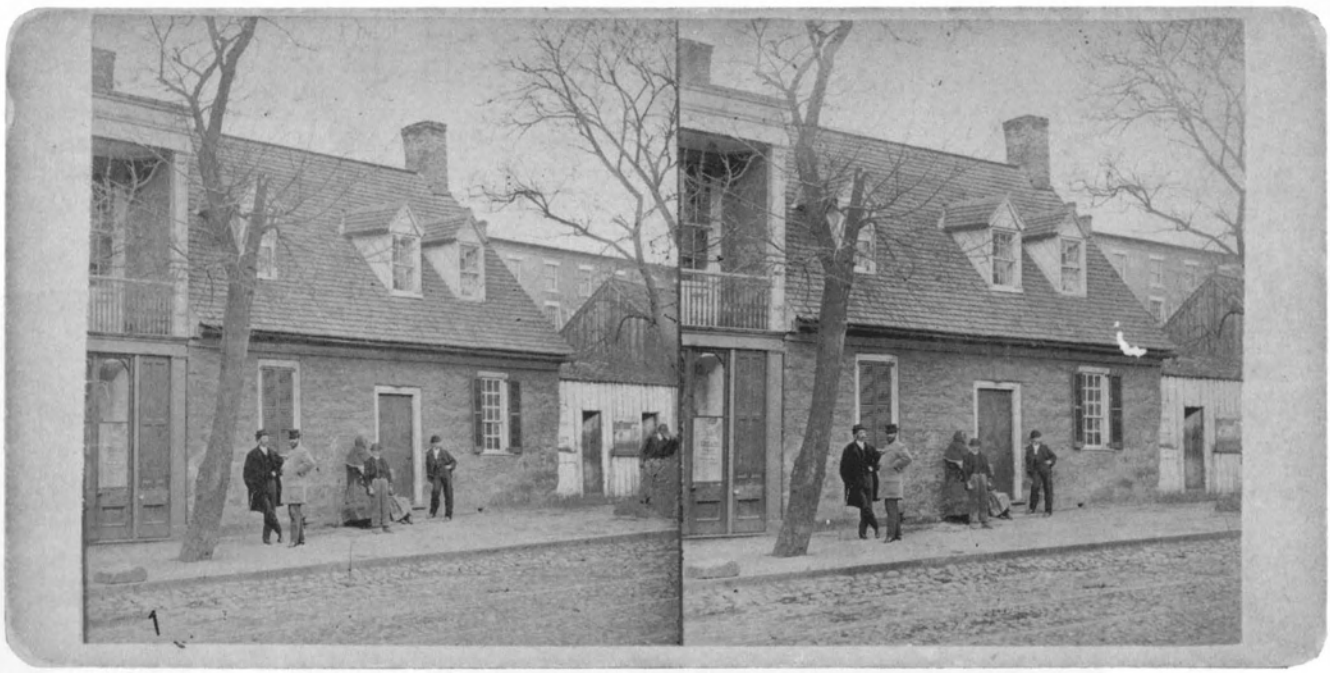
The Old Stone House, Richmond, Virginia

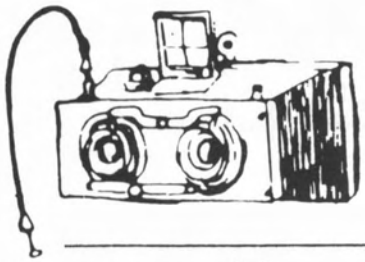
by Neal Bullington

This view by Anderson of Richmond shows the old stone house at 1914 E. Main St. It is 1½ stories, rectangular, with a gabled roof containing dormers. It has 2 interior end chimneys, a 3-bay facade, and a cut stone lintel with keystone over the front door. It is Richmond's only surviving colonial dwelling and is a rare regional example of colonial stone construction, built sometime in the mid-18th century, and is privately owned.

NOTE:

Readers are invited to send in views of special quality or detail showing any building of general historical interest as it appeared in the 19th or early 20th century.





THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH

THE SOCIETY

from the Society Notebook

by Norman B. Patterson

The 1984 voting summary for Alpha Transparency Circuit has been released by transparency secretary Louis Smaus. The top ten vote getters are listed below and a complete report will be found in the next issue of the Society Viewsletter.

	Total Points	# of 1st place votes
Howard Frazee	176	36
Paul Wing	111	18
Susan Pinsky	110	21
Dr. Paul Milligan	93	22
William Quinette	78	13
Louis Smaus	75	9
Dr. R. E. Markley	73	12
Dr. Miles Markley	71	14
Ralph Geiser	63	12
Rennick Harris	58	11

There are so many good pictures in the folios that any vote received is an honor. It is so hard to pick three and have to pass over others equally worthy. Anyway, congratulations to the vote getters and especially to Howard Frazee of Los Altos, CA, who had a banner year.

Highs and Lows

Bill C. Walton of Columbus, Georgia, offers two views of quite diverse subject matter. Though modern as today's newspaper, we could say one takes the high road and one takes the low road, which is immediately evident to the viewer.

On the high road side one can get a spectacular view of Lawson Army Airfield, Fort Benning, Georgia, from the back seat of a CH54A helicopter hovering at 195 feet. Bill Walton says one can expect some fuzziness due to vibration but it looks pretty good to me. According to Bill, a thirty year veteran as an army aviator, the only time a helicopter doesn't vibrate is when it is tied down in the hanger.

Lawson Army Airfield was named after the highly decorated Captain Walter Lawson, a native of Georgia, who distinguished himself during World War I and was killed in an aircraft accident in 1931.

Turning to the low road side, Bill offers the only stereograph I have ever seen taken while a man was buried alive. Herbert O'Dell Smith, also known as Digger O'Dell, was buried alive, ten feet underground in Phenix City, Alabama, on June 1, 1979. He purported to be protesting the high cost of gasoline and vowed to stay underground until the price came down. This was his 159th trip below ground in a stunt career which had spanned 45 years. On a higher note he once held the flagpole sitting record of 109 days.

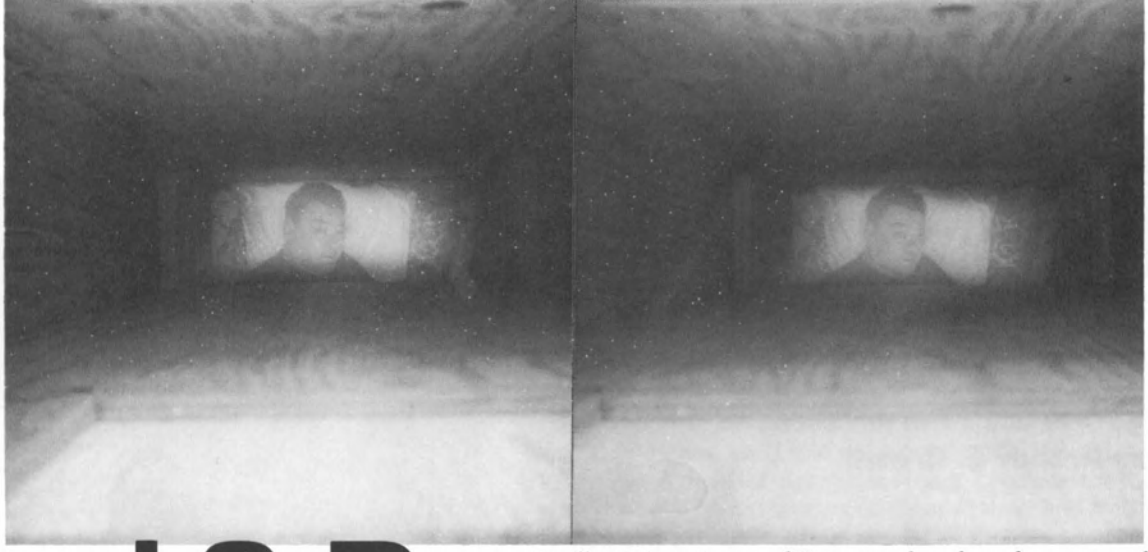
In this instance, after nine days underground, which included his 63rd birthday, he was suffering chest pains and his doctor ordered him up on the tenth day. He was very disappointed as it was far short of his personal record of 78 days, set in 1970 when Digger was protesting the court-martial of Lieutenant Calley. After being dug out he said, "Life ain't worth living if you don't do something about it. I'm sorry folks."

Well, Bill Walton was 'doing something about it' when he stereoed this interesting sidelight of our times through a sheet of plexiglass covering the peephole used to view Digger during his interment. Years from now such pictures will be highly prized as are similar ones recording the oddities of many years ago.

Society Membership

Contemporary stereo photographers in any format are likely to find kindred souls in The Stereoscopic Society. For further information write to the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, East Point, GA 30344.

Lawson Army Airfield, *Fort Benning, GA, from the back seat (rear window) of a CH54A helicopter hovering at 195 feet, by Bill C. Walton.*



Herbert O'Dell Smith *(Digger O'Dell) buried alive ten feet underground in Phenix City, AL to protest the high price of gasoline. Stereograph by Bill C. Walton.*

Loud 3-D

So just what IS "Loud 3-D"? Ads for the book in STEREO WORLD leave much to the imagination, but there's nothing ambiguous about the book itself. "Loud 3-D" is a collection of stereo photos taken in "Hardcore" rock 'n' roll clubs detailing the often frenzied interaction between performers and audiences.

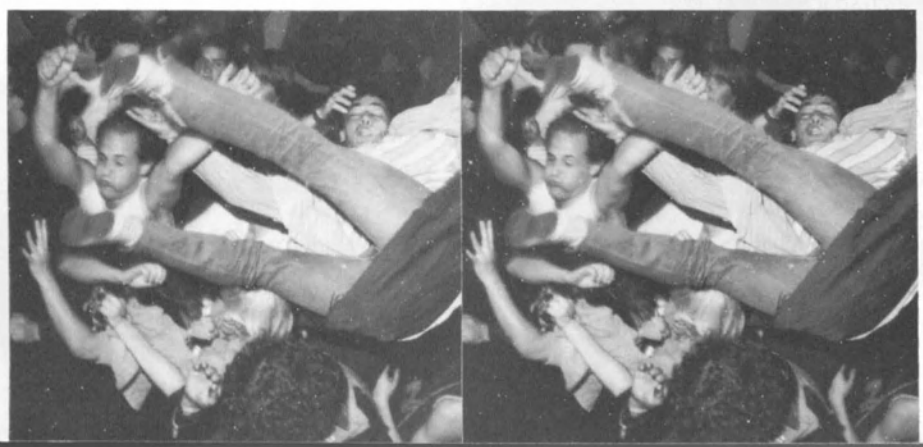
The book is the work of Gary Robert, Rob Kulakofsky and Mike Arredondo, who describe themselves as "a band of stereo photojournalists" publishing their work under the name IN 3D. In the crowded, intimate atmosphere of the clubs, much of the photography has to be done at a closer range than ideal for stereo. Arms, heads and shoulders float past the window in many of the shots but the visual extremes seem quite consistent with the ritualized anarchy depicted in the stereographs. Even in their publicity material, IN 3D refers to the book's "over 100 Eye-Gouging 3-D photos".

In all, 25 American and European bands and an array of "performing spectators" are covered, with the stereo photos enhanced through current lyrics, poetry and commentaries on art, fashion and politics. Whatever one thinks of the subject or the presentation, "Loud 3-D" is an ideal example of what may be the only way for stereo photojournalism to reach a large audience. An extended photo-essay done by people close to and familiar with the subject can be marketed to a specific audience while at the same time providing a unique historical record of the subject. According to IN 3D, "Enthusiastic cooperation and feedback from the underground music community throughout this project has helped to create an honest, exciting document." It will be interesting to see if the group's experience with this project can be applied to *future* opportunities for the publication of stereo photojournalism.

The anaglyphic book and glasses are available for $8.95 plus $1.50 shipping from IN 3D, 5841 Geary Blvd., San Francisco, CA 94121.

—John Dennis

Performer and audience *mingling freely in "Loud 3-D". Note camera in background. © 1984 IN3D*



"Live rock 'n' roll action" *from "Loud 3-D". © 1984 IN3D*

A Slide Bar for Close-ups to Hypers

by Arthur E. Brown

I have used a TDC stereo camera since 1962, taking great pleasure in the pictures one can take with a fixed lens camera. After reading books by McKay and Ferwerda I visualized other things that could be done in stereo photography. In particular I found an interest in taking close up pictures and taking distant scenes with telephoto lenses.

After studying published material and the various techniques used, I decided that I wanted the camera(s) held parallel in order to obtain a perspective without keystone effects. I also wished to use two cameras in order to obtain an instantaneous stereo effect. Since I had only one lens of each focal length and I wanted to use a zoom for some pictures, I felt I would be unable to use the two camera bodies I owned. I then set out to build a slide bar for taking stereo pictures (primarily landscapes) with a single camera. I planned to use any lens between the 18mm and the 70-210mm zoom and I wished to be able to adjust the camera spacing to accommodate the stereo frame for the closest object in the picture that should be at or behind the frame.

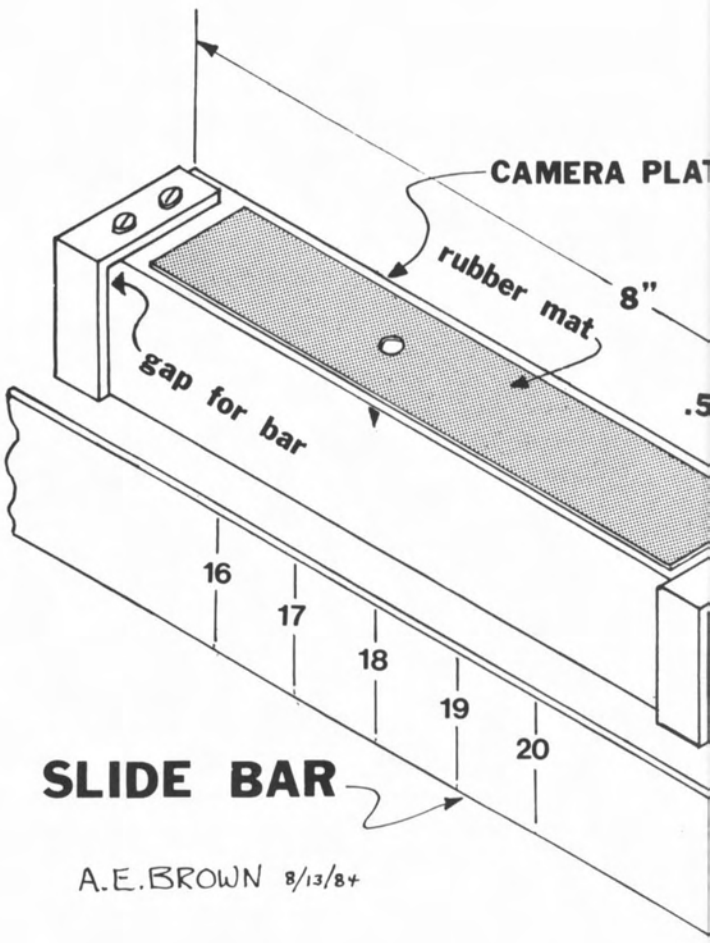
My practical solution resulted in a slide bar length allowing camera spacing from 1/8 inch to 40 inches. I also attempted to provide for quick movement of the camera from right to left positions. This would minimize changes in picture content between exposures.

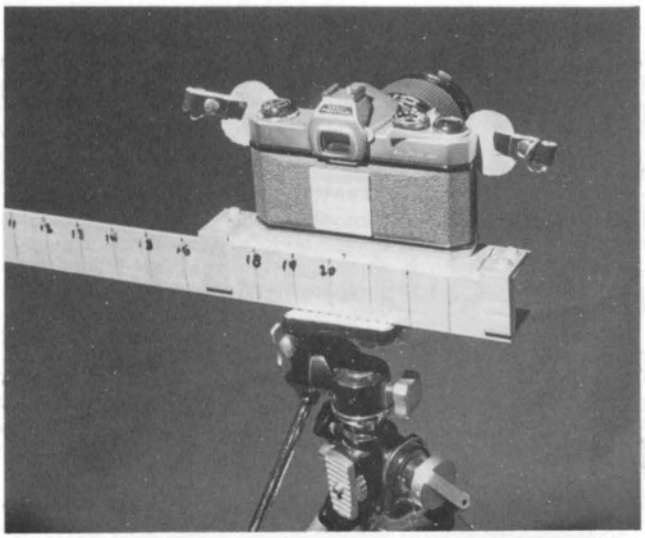
The final hardware I devised consists of a camera platform, a slide bar, two tripods, a level and the camera. I used aluminum angle, 1½x1½x.125 inch to fabricate the camera platform and slide bar. I started with a fixed length of angle material and cut off the necessary pieces for the parts—this established the final length of the bar itself.

The camera platform in the sketch consists of an 8 inch piece with two 1/2 inch pieces screwed to the ends to retain the platform on the slide bar. The platform has a 1/4 inch hole for a camera mounting wing bolt, located properly for my cameras, and a rubber pad on the camera mounting surface. The retaining pieces on each end were held tightly on the slide bar while the screws were tightened to insure a proper close fit to the bar and reduce any chance of unwanted camera movement. The slide bar has one inch spaced markings to help in positioning the camera. I can slip the camera platform onto the slide bar easily at any position I need for the stereo pair.

In use, I set up one tripod at one end of the slide bar and carefully position the camera on the bar over the tripod in order to point the camera toward the picture I have composed; having selected the lens focal length and established the distance of the closest object within the stereo frame. I use my level to set the slide bar horizontal and then adjust the second tripod under the far end of the slide bar until I can engage the tripod screw to the bar without stressing the bar. I then tighten up the tripod adjustments, locking the slide bar into a position with regard to the ground.

I should now have a slide bar that is horizontal and without twist. I check this by measuring the fore-aft angle at each end of the bar. (My level can be adjusted to determine the angle of a surface from horizontal.) Having no twist in the slide bar is important in framing the two pictures, especially if the camera is not balanced. It should be noted that I can allow the slide bar to point the camera up or down. I just want it to point in the *same* direction for each half of the pair and be horizontal.





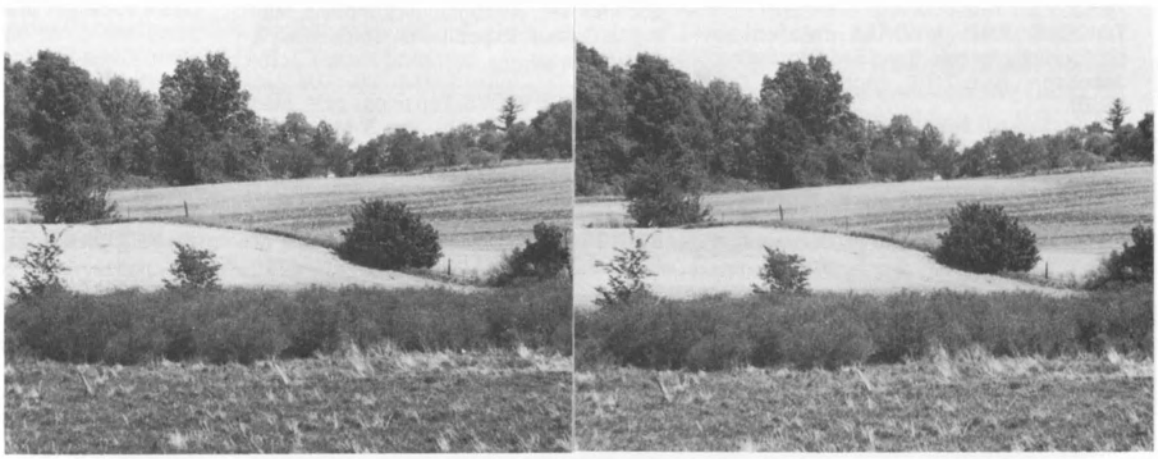
Camera and platform *at the right end of the bar. Inch marks on bar start at center and go to 20" at each end. Also at the center of the bar is a third hole in the bottom surface so that a single tripod can be used for small separations. Holes can be threaded or you can simply use ¼ inch wing nuts.*

The prints in these views are from full 35mm slides, mounted with 80mm infinity object spacing maximum. View #1 was taken with a 210mm tele lens. I figured the closest object was about 200 feet away, and divided by 50 to obtain a 4 foot camera spacing. I had only 40 inches available on my slide bar and used that. The stereo effect is very good, without the miniaturization sometimes observed with distance shots and wide spacing.

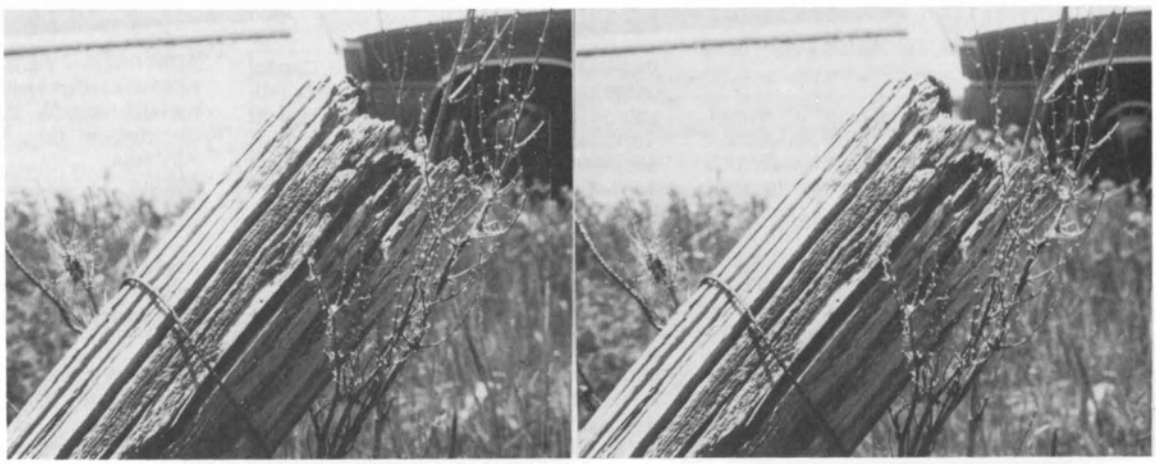
View #2 is a "macro shot" for stereo pictures. The post was at 30 inches, and I selected a camera spacing of 1 inch. When I view this shot in my slide viewer, I position the slides with the same 64mm spacing as distance shots and feel that I am getting good effective stereo, with some twigs coming out in front of the frame. I believe the prints also show most of this, and they are adjusted for the same 80mm max spacing as the distance view.

I had recently read the article by John Dennis in the July/Aug. 1984 STEREO WORLD (page 26) and found several suggestions he made to be very useful. I would appreciate any comments on the subject of mounted print spacing ala Realist masks theory for pictures of different stereo frame distance. I think the picture taking procedure I used provides for the stereo frame usually handled by the Realist mask system.—Arthur E. Brown, 723 W. Chelsea Ct., Davison, MI 48423.

View #1.



View #2.



Classifieds

As part of their membership, members are offered **Free** use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional ads or words may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Rate sheet for display ads available upon request. Send ads to the National Stereoscopic Association, Box 14801, Columbus, OH 43214 or call (614) 895-1774.

FOR SALE

ANTIQUE PHOTOGRAPHY mail auction. Hundreds of photos. Hard images, CDVs, Cabinets, stereo views, misc. photos. Large variety—lots of quality unique images. $1.00 for illustrated catalog, should be out this summer. Don Ulrich, 1625 South 23, Lincoln, NE. 68502.

THE ENCYCLOPEDIA OF PHOTOGRAPHY: 20 vols., 3040 pp. $60. Gilbert: *Collecting Photographica* with price guide $20. *Weegee by Weegee:* $8.50. 14 glass slides: $30. Art Faner, 4507 Garden Ct. SE, Salem, OR. 97301.

TDC 716 deluxe stereo projector. Richard Pitman, 3516 Savana Lane, Alameda, CA. 94501.

KEYSTONE "Tour of the World", 1200 card set (missing 11 views). Includes book listing views with description and tabletop lighted viewer. $750. Jeane Talcott, 1130 21st, Wyandotte, MI. 48192, (313) 282-3836.

TOKENS AND MEDALS related to photography for sale. Send SASE for listing. Jacobson, Box 7101, Sacramento, CA. 95826.

WESTERN STEREO and photographs—O'Sullivan, Jackson, Russell, of Indians, scenes, railroad and more. Illustrated catalog. Clevenger-Vroegindewey Collection, $3.00, Vroegindewey, 210 Keene, Columbia, MO. 65201.

CLAUDET STEREO DAGUERREOTYPES, New Hampshire, Lincoln funeral, balloon tissue, Powell Survey, other western, and more. Call or write. Mark Koenigsberg, 700 Boulevard East #7D, Weehawken, N.J. 07087, (201) 863-0868.

EAST COAST'S LARGEST, year-round Collector's Search Service: Photographica, advertising, Paper Americana. Send "wants", SASE. Also buying! 2264 Nicholson Square, Lancaster, PA. 17601, (717) 560-0639.

KERNOW dre an cales-gwel (Cornwall Through the Stereoscope), 7/8 perforation stereos, wild beauty West Cornwall. Ten originals (not copies) in case with quality viewer. $55 post $4. Robinson Video, Cobbernoon, Germoe, Penzance, TR20, 9RQ,

STEREOSCOPES, mint originals, 1901, Underwood & U. $53.00 postpaid, also 37 glass slides, Norway, 3 1/4″ square, c. 1880-90 $49. lot. Marvin S. Balick, 5900 Kennett Pike, Wilmington, DE. 19807, (302) 655-3055.

"VINTAGE VIEW-MASTER REELS" 1946-82. List free with S.A.S.E., 3-D Comics, stereo cameras, viewers, books on 3-D! Tru-Vue filmstrip viewers. Robert Meretsky, J.A.F. P.O. Box 8007, New York, N.Y. 10116.

WANTED

NEBRASKA, Kansas, and other midwest states. Early stereo views, scenic CDVs and Cabinets, early town view books, small town photo post cards. Don Ulrich, 1625 South 23, Lincoln, NE. 68502.

PITTSBURGH, Allegheny City, PA. & environs—serious study underway. I welcome all input & will purchase, or borrow for copying, all Pittsburgh area views. Many duplicates available for exchange. Correspondence invited. Your expenses (xerox copies, postage) reimbursed, N.M. Graver, 276 Brooklawn Dr., Rochester, NY 14618. Call (716) 244-4818.

COLLECT, TRADE, BUY & SELL: 19th Century images (Cased, stereo, CDV, Cabinet & large paper). Bill Lee, 5730 S 1300E, Salt Lake City, UT. 84121. Specialties: Western, Locomotives, photographers, Indians, Mining, J. Carbutt Expeditions, Ships, Utah & Occupational.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and Mining—the 3 Ms. Many views available for trade. Leonard Walle, 49525 W. Seven Mile, Northville, MI. 48167, (313) 348-9145.

BRIDGE/MAINE: Am seeking views of Roebling's Niagara Bridge showing latterday reconstruction/replacement of: anchors, cables (c. 1877), trusses (c. 1879), towers (c. 1887), total bridge (c. 1897). Also, am always seeking Maine views, especially of Kennebec Valley towns (Waterville, Winthrop, etc.) Ken Hamilton, 136 Broadway, Arlington, Mass. 02174.

VIEW-MASTER PERSONAL film cutter and Realist film cutter. Also wanted: VM Civil War reels. Jay Sewell, 8964 Twin Falls Dr., Sacramento, CA. 95826.

DAGUERREOTYPE STEREOS, U.S. Capitol under construction, Lincoln, Albee's Pittsburgh Railroad War, photographers at work, early Langenheim, also unusual daguerreotypes—scenes, occupational, collections. Mark Koenigsberg, 700 Boulevard East #7D, Weehawken, N.J. 07087, (201) 863-0868.

KALEIDOSCOPES WANTED. Collector seeking high quality 19th century kaleidoscopes made of wood/brass/leather by makers such as Brewster, Bush, Jewell and others. Also unusual types and kaleidoscope mechanical slides. Martin Roenigk, 26 Barton Hill, East Hampton, CT. 06424, (203) 267-8682.

OTTAWA, KANSAS— Stereo views, photographs, post cards, advertising, etc. wanted from Ottawa, Kansas. Also desire anything pertaining to W.H. Martin, Ottawa photographer from 1890 to 1912. Morgan Williams, Box 2558, Washington, D.C. 20013.

WILLIAMANTIC, WINDHAM, Conn. and other small cities and towns in Eastern Conn. Also pool tables and anything pertaining to the game. Rob Roy, 293 Beaver Hill Rd., Williamantic, CT. 06226.

CENTRAL PARK (NYC): all photographic images (stereo views, etc.) up to 1930. Herbert Mitchell, Avery Library, Columbia University, N.Y., N.Y. 10027. Late evenings: (212) 864-8163.

ALL 35MM KARDON, Kodak Ektra, B&H Foton, Argus "K", and Kodak Super 620 cameras, accessories, literature. Will buy/trade for stereo cameras, projectors, viewers. Sam Rosenfeld, 18520 Sherman Way, Reseda, CA. 91335, Days (818) 345-9600.

CUBA VIEWS— pre-1890, particularly Anthony and other early "flat" cards. Also other Cuba photos from same period (cartes-de-visite and larger). Fred Lightfoot, Box A-F, Greenport, N.Y. 11944.

AUGUSTA, GA. stereo views and CDVs. Also other Georgia stereo views. J.A. Palmer, Aiken, S.C., Tucker & Perkins, Perkins & Pelot. Joe Lee, 306 Shadowmoor Dr., Decatur, GA. 30030.

1894 CALIFORNIA Mid-Winter Fair stereos & other items. Also early California, Hawaii, Alaska, Nevada & Colorado stereos, mounted photos, and old post cards! Ken Prag, Box 531SW, Burlingame, CA. 94011, (415) 566-6400.

S.F. EARTHQUAKE BY H.C. White; numbers 8719, 8722, 8723, 8729, 8733, 8734. Wisconsin by H.H. Bennett. Mauch Chunk, PA. by Gates. Detailed want list available. John Johanek, R.D. 2 Box 261-1, New Tripolo, PA. 18066.

AUSTRALIAN VIEWS in stereo, CDV, also Australian dags wanted to buy or exchange for U.S. cards. Warren Smythe, 258 Cumberland Rd., Auburn, N.S.W. 2144, Australia.

COLORADO STEREO VIEWS and CDVs by W.G. Chamberlain, Duhem Bros., Charles Weitfle, W. H. Jackson, George E. Mellen, Joseph Collier, Frank Dean, Alex Martin, James W. Nutt. Pay top cash. David S. Digerness, 4953 Perry St., Denver, CO. 80212.

WALT WHITMAN STEREOS (except Gurney) wanted. Also Whitman cartes-de-visite. Generous prices paid. Fred Lightfoot, Box A-F, Greenport, N.Y. 11944.

STATUE OF LIBERTY VIEWS, esp. under construction and of Bedloe's Island, for article. Also view of Italian statue Borromeo. Alan Young, 5992 Georgetown Rd., Indpls., IN. 46254.

TAXIPHOTE VIEWER slides, instruction manual. M. Stang MD, 26 Stockmill Rd. #F, Pikesville, MD. 21208.

UNDERWOOD & UNDERWOOD Industrial Series, certain missing views wanted desperately, Top $$ paid. I know they're out there, somewhere. List instantly sent. Robert Vogel, 4628 49th St. NW, Washington, DC 20016, (202) 966-1558.

ANDREW JOSEPH RUSSELL views and information about his life and as a stereo photographer, by his great-great grand daughter. Kilner, Bird Bottom Farm, R.F.D. #1, Salisbury, CT. 06068.

VIEWS of portraits, mirrors, Egypt. Slides or Tru-Vues of Egypt, nudes, promotional, hypers, Pacific Islands. Will buy. D. Stein, Box 535, Conshohocken, PA. 19428.

F.B.I. View-Master packet. Will buy or trade. Sheldon Aronowitz, 487 Palmer Ave., Teaneck, N.J. 07666, (201) 836-6921.

ST. LAWRENCE River views by Bain Brothers or A.C. McIntyre. Will pay cash or locate views you collect. Jack Brown, Box 439, RR #3, Mallorytown, Ontario, K0E 1R0.

Events

June 2

Delaware Valley Photographic & Collectors Association, George Washington Motor Lodge, King of Prussia, PA. Contact DVPCA, Box 74, Delanco, NJ 08075.

July 6

5th FWCCC Summer Camera Show, Clearwater YMCA, 1005 S. Highland, Clearwater, FL. Contact Rowland Reinthaler, 150 11th Ave. SW, Largo, FL 33540. Call 813-584-7853.

July 7

Tri-State Photofair, Holiday Inn, Long Beach, CA. I-405 at Lakewood Blvd. Call 201-533-1991.

July 13-14

Detroit Area Summer Photorama USA, Southfield Civic Center, 26000 Evergreen Road, Southfield MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Point Woods, MI 48236. Call 313-884-2242.

July 20-21

14th Annual Photographic Trade Fair, Somerset Inn, Shaker Heights, Cleveland, OH. Contact Photographic Historical Society of the Western Reserve, PO Box 21174, South Euclid, Ohio, 44121. Call Al Banones, 216-232-1827.

July 20-21

11th Annual MCJON Camera Photo Flea Market, Ft. Wayne, IN. Contact Steve Renninger, 3420 N. Wells St., Fort Wayne, IN 46808. Call 219-484-8657.

July 28

Tri-State Photofair, Holiday Inn, Suffern, NY. New York Thruway at Exit 14B. Call 201-533-1991.

August 10-11

Fort Worth Camera Show, Amon Carter Exhibit Hall, Fort Worth, TX. Contact Bob Norman, PO Box 9604, Fort Worth, TX. 76107. Call 817-732-1194.

August 11

Tri-State Photofair, Holiday Inn, Nashua, NH. Exit 4, Everett Turnpike. Call 201-533-1991.

August 16-17-18

1985 NSA CONVENTION, Washington University, St. Louis, MO.

STEREO TWINSHIP

(continued from page 27)

ping distracting details to a minimum. The biggest discrepancy is in the twins' long hair, which seems to float in space somewhat on their left side (viewer's right), but I don't find it too objectionable. After mounting this successful stereo pair I went to visit the twins and show them the results of our experiment. At the same time I learned more about them.

Lissie (for Elisabeth) Ward was born four minutes earlier than her sister Cristie (for Cristina) on April 11, 1965, in Washington, D.C. They grew up in Clear Lake City, Texas. Lissie is slightly taller and thinner than Cristie. Both are taking the same classes and majoring in molecular biology at the University of Texas in Austin. Although individual test scores for the two may vary by as much as fifteen points, somehow their final averages in a course never differ by more than one point. When Cristie and Lissie took the SAT test in May and November of 1982, respectively, each one scored 710 on the math section and 680 on the verbal section. When they once independently ran 1½ laps around a track their times agreed to within 1/10 of a second. Each has a scar on her chin. Cristie's boyfriend is named Jon; Lissie's is named John.

It isn't unusual for the twins to get dressed separately in the morning, only to discover they've put on the same outfit. One may say a few words and the other will immediately know what she's referring to, even though bystanders may have no idea what's going on. At times the two of them answer someone else in perfect and spontaneous unison. Last year each one recopied a set of class notes and accidentally left out exactly the same line. One night they had the same dream about spools of hair ribbons on white shelves in a store or warehouse, though no event had happened that could logically be the antecedent for the dream images. Once, when they were thirteen, they purposely went into separate rooms to draw pictures and see if the drawings matched up in any way. Lissie drew a sailboat; Cristie ended up with a pointed flag above some water. Cristie drew a star of David, Lissie a swastika.

It seems clear from all these similarities that there really is some sort of unifying, non-tangible force active in the lives of these "identical" but of course physically distinct twins. It may be that there actually is a common identity that exists at some level. If so, then the stereo image presented here gives an idea of what it would look like if it could manifest physically in a single body.

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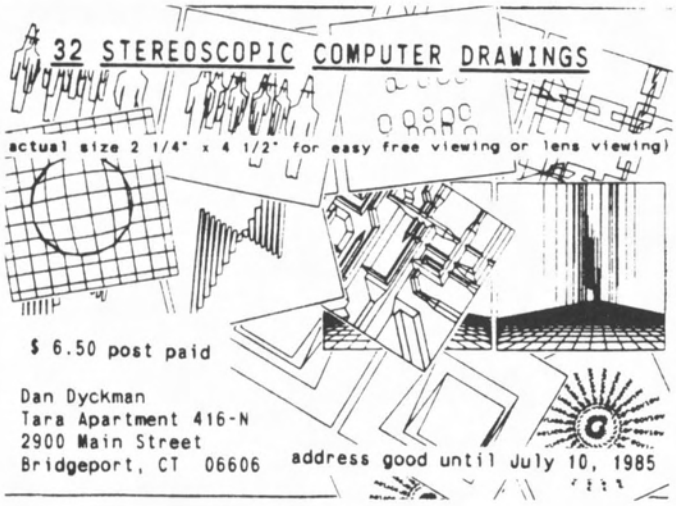
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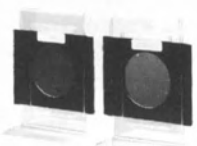

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in this issue
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about activities,
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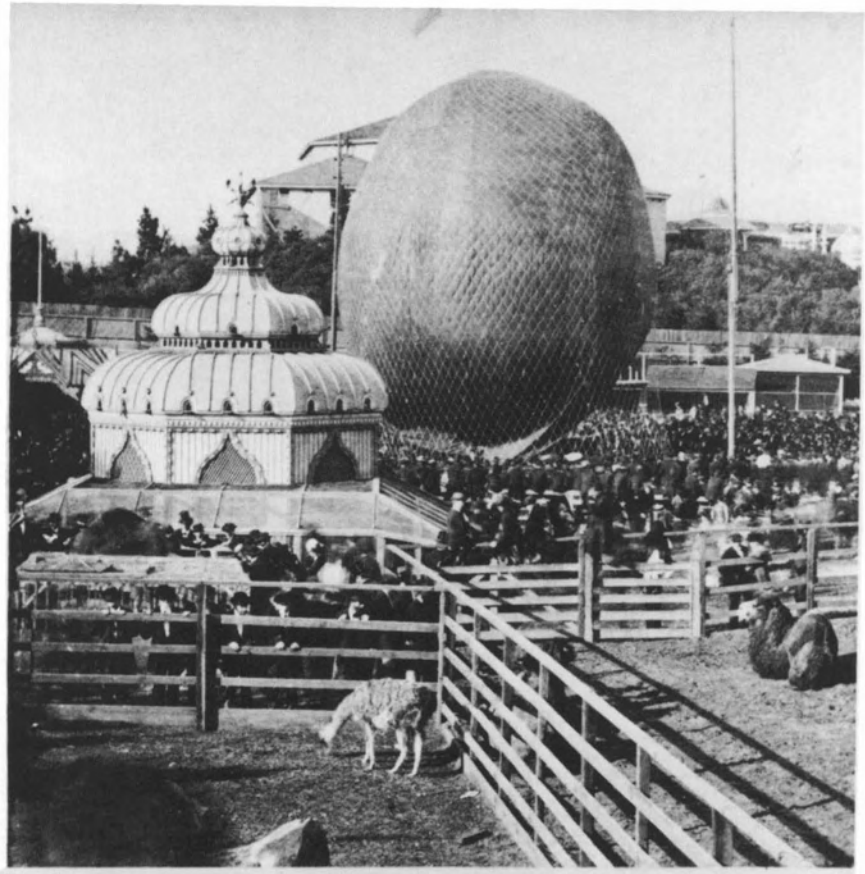

Balloon Ascension, Woolwar l's Gardens, S. F. 164

PHOTOGRAPHIC
BROCHURE NO. 2

This wonderful Watkins view is one of the many outstanding views to appear in BROCHURE NO. 2, which will be mailed to subscribers in mid-June 1985. It will include a number of significant Watkins and other early Western material, as well as much else from many regions and covering many subjects of interest to serious collectors. Emphasis will be on fine stereographs, but other forms of early photographic imagery such as daguerreotypes, ambrotypes, tintypes, CDV's, etc., will be well represented.

I was gratified by the many expressions of satisfaction with the quality of BROCHURE NO. 1, and with the condition of the material received. Many people were pleased with the format of sales catalog rather than auction. There was considerable interest in much of the material, some of which would undoubtedly have sold for much more in an auction. No matter how it's done, only one bidder eventually ends up with each lot in the end.

Material will be well described and careful attention will be given to all aspects of condition. There will be many fine-quality illustrations. Subscriptions to BROCHURES NO. 2 and 3 are still available at $3, which will be credited to the first purchase. Sample copies of BROCHURE NO. 1, an interesting and useful 60 page reference, are available for $1 each.

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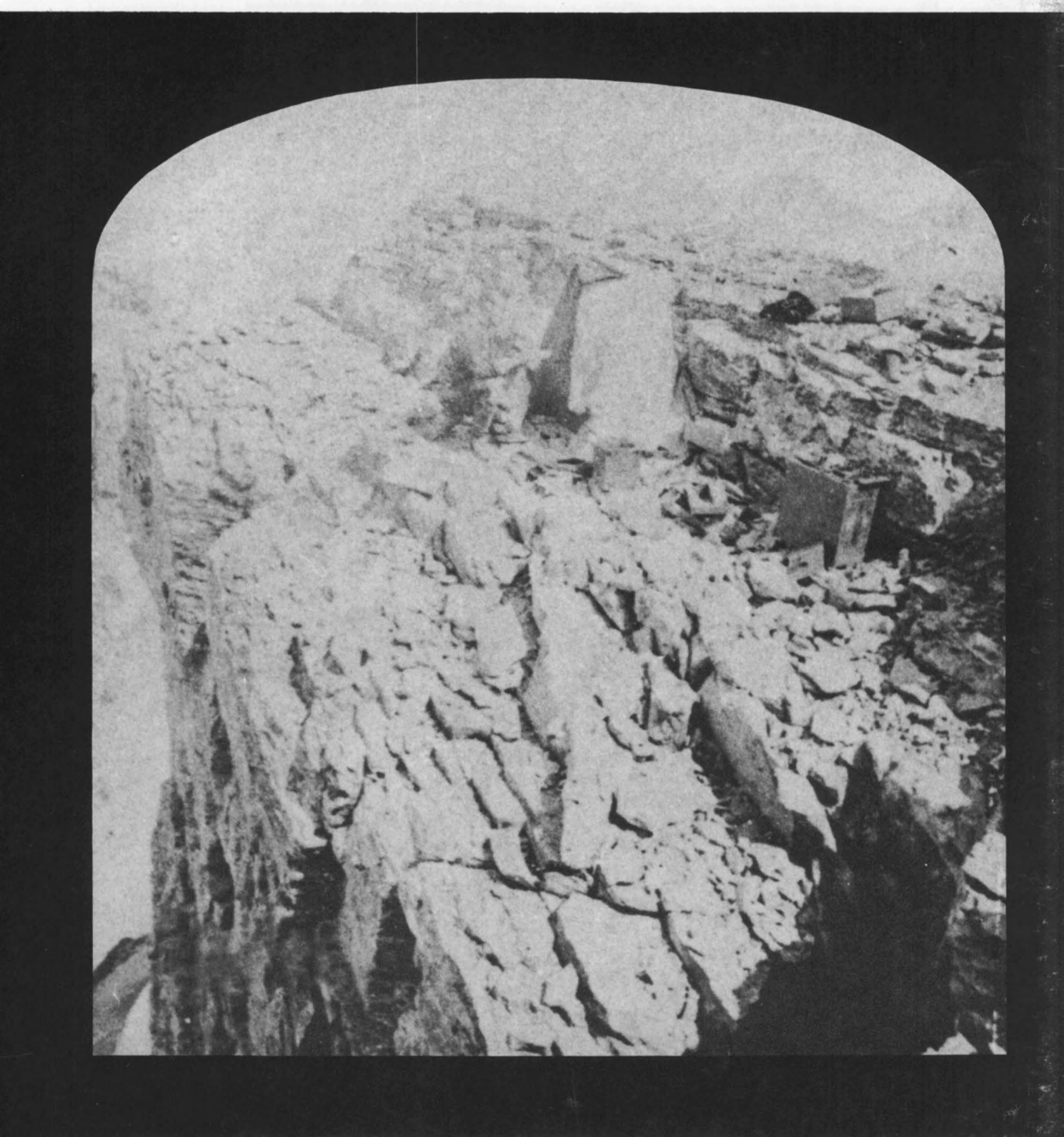
Can you spot the photographer *with his dark-tent clinging to the edge of the cliff? Do you know who this is? See the feature about "High Places" in this issue.*